MUSIC & DRAMA

THE

GRANOPA TE

DECEMBER 1956

ONE SHILLING AND SIXPENCE



An Operatic Event!

SIR THOMAS BEECHAM

conducts

LA BOHÈME

PUCCIN

VICTORIA DE LOS ANGELES as Mimi and JUSSI BJÖRLING as Rudolph

The RCA Victor Orchestra and Chorus

"HIS MASTER'S VOICE"

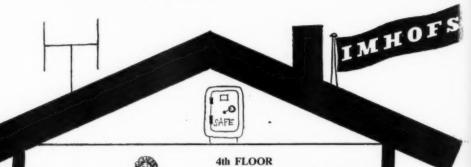


LONG PLAY

33\frac{1}{3} R.P.M. RECORDS

ALP 1409-1410

The following buses pass our door:





pass Tottenham Court Road:

1, 14, 24, 29, 73,

following buses

17, 19, 23,

Tottenham Court Road underground station.

3rd FLOOR

IMHOF'S famous INSTRU-MENT CASE SHOWROOMS with a comprehensive display of metal housing for all types of equipment.



" RECORDS-BY-POST " SERVICE. Your record requests completed and sent by returnboth home and abroad.



2nd FLOOR

"HI-FI" AND RADIOGRAMS Extensive selection of all leading

makes of 'grams and High Fidelity equipment.



TELEVISION SHOWROOM See, hear and compare 50 different sets side-by-side.

SERVICE DEPT. RECEPTION Immediate attention.





MEZZANINE FLOOR RADIOS AND RECORD PLAYERS supplied with Imhof's 24-hour service.

GROUND FLOOR

RECORD SALES AND **AUDITION ROOMS. Classical,** L.P.s, Popular, PLUS Imhof's Special Continental collection.









LOWER GROUND FLOOR "SELF-SERVICE MELODY BAR." London's rendezvous for " pop " records.

ALFRED IMHOF LTD., 112-116 NEW OXFORD ST., LONDON, W.C.I. MUSEUM 7878

Our showrooms practically adjoin Tottenham Court Road Underground Station

all under one roof seven floors at your service at Imhofs

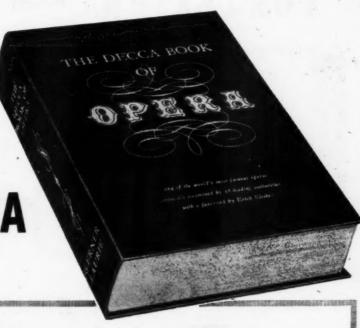
Decem

T

;

TI

THE DECCA BOOK OF OPERA



537 PAGES OF TEXT AND ILLUSTRATIONS, PLUS INDEX AND CONTENTS, CONTAINING

Foreword by ERICH KLEIBER

93 Biographies of singers and conductors by HAROLD ROSENTHAL

descriptions of 164 operas arranged under composers, each section contributed by a well-known authority:

GERALD ABRAHAM and MONTAGU-NATHAN on Russian composers

FELIX APRAHAMIAN on Delius, Menotti and Ravel

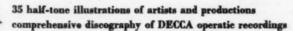
MARTIN COOPER on French composers WILLIAM MANN on Richard Strauss

DYNELEY HUSSEY on Verdi

FRANCIS TOYE on Puccini

and MOSCO CARNER JOAN CHISSELL CHARLES CUDWORTH STAN CZECH NORMAN DEMUTH DAVID DREW NIGEL FORTUNE PETER GAMMOND PETER HEYWORTH PHILIP HOPE-WALLACE SPIKE HUGHES ARTHUR JACOBS EDWARD LOCKSPEISER MARK LUBBOCK COLIN MASON ANTHONY MILNER DONALD MITCHELL ANDREW PORTER H. F. REDLICH ALEC ROBERTSON LIONEL SALTER CLAUDIO SARTORI CECIL SMITH ERWIN STEIN CHARLES STUART

ERIC WALTER WHITE STEPHEN WILLIAMS



Joint Editors: ROBERT BOAS, QUITA CHAVEZ and DAVID DREW

Published by WERNER LAURIE

Standard edition: FORTY SHILLINGS De-luxe edition: SIXTY SHILLINGS

THE DECCA RECORD COMPANY LTD., 1-3 BRIXTON ROAD, LONDON, S.W.9

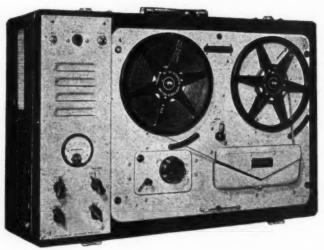
appr

uni

in

capa

VORTEXION HIGH QUALITY TAPE RECORDER



The amplifier, speaker and case, with detachable lid, measures 8½ in. by 22½ in. by 15½ in. and weighs 30 lb.

- ★ The total hum and noise at 7½ inches per second 50-12,000 c.p.s. unweighted is better than 50 dbs.
- ★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.
- * A lower bias lifts the treble response and increases distortion. A high bias attentuates the treble and reduces distortion. The normal setting is inscribed for each instrument.
- ★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.
- * A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This equivalent to 20 ft. from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.
- ★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.'s, microphone or radio inputs.
- ★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.
- \bigstar The power output is 3.5 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.
- ★ The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.
- \bigstar The unit may be left running on record or playback, even with 1,750 ft. reels, with the lid closed.

POWER SUPPLY UNIT to work from 12-volt Battery with an output of 230 v., 120 watts, 50 cycles within 1%. Suppressed for use with Tape Recorder. PRICE £18 0 0

FOUR CHANNEL ELECTRONIC MIXER

is almost essential for the professional or semiprofessional where a number of different items have to be mixed on one tape recording.

It is recommended by a number of tape recorder manufacturers for this purpose.

Any normal input impedance can be supplied to order, balanced or unbalanced, the standard being 15-30 ohms balanced.

The normal output is 0.5 volt on 20,000 ohms or less, but 600 ohms is available as an alternative. The steel stove enamelled case is polished and fitted with an engraved white panel suitable for making temporary pencil notes.

An internal screened power pack and selenium rectifier feed the five low noise non-microphonic valves.

Used in many hundreds of large public address installations and recording studios throughout the world.



PRICE (36 15 0

Manufactured by

VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19

Telephone: LIBerty 2814 and 6242-3

Telegrams: "Vortexion, Wimble, London"

DER

for the closest approach to the original sound

The criterion, as always, is that the reproduced sound shall be the closest approach to the original—that the enjoyment and appreciation of music may be unimpeded. This is reflected throughout the design of the QU. D II. It is reflected, too, in the straight-forward and logical system of control, achieved without the sacrifice of a single refinement or adjustment capable of contributing to the final objective.

Send for further details and booklet.





QUAD III AMPLIFIER



HUNTINGDON, HUNTS · Telephone: HUNTINGDON 361.

What the reviewers say about RD JUNIOR equipment...

CONTROL UNIT: "The control unit has been designed to give the utmost that can be expected from an economical Unit. It only uses one double triode valve and yet gives not only half a dozen different imput arrangements and independent bass and treble controls, but also a variable steep cut filter..." (TECHNICAL REPORT by P. Wilson, M.A., July '56 GRAMOPHONE). "Listening quality is of a high order and I found the controls, particularly the low pass filter used in conjunction with the treble tone control, flexible enough to cope with modern LPs, old or worn 78s, and poor radio transmissions." (HOME TEST No. 27, Donald W. Aldous, July '56 G.R.R.).



"The speaker really does perform as its design intends, and the results are therefore very good indeed. With

results are therefore very good Indeed. With B.B.C. (vla F.M.), and good average LP recordings, the amplifier controls were run flat all the time, showing nothing lacking in the bass and nothing lacking or objectionable in the top response. Solo items, where close to the microphone, bring the soloist into the corner of the room, and large orchestras spread well beyond the confines of the room. Used at high level or lower than normal level the speaker is still satisfying, again showing the response is well maintained at the extremes. Listening produced no fatigue, suggesting very small coloration and white noise tests confirmed that. The design is neat, simple, and well proportioned, and the woodwork (Australian walnut on the one tested) is well finished." (HI-FI NEWS, July '56).



'RD JUNIOR'	PRICES
AMPLIFIER	£17.0.0
CONTROL UNIT	€ 9.0.0
FM UNIT	£17.10.0
P.T.	€ 7.7.0
CORNER HORN	£18.17.6
PANELS, per pair	£ 3.10.0
TABLEGRAM CABIN	NET
	£12,10.0



chassis view." "This RD JUNIOR Amplifier/
Control Unit exemplifies a much sought after, but not so often achieved combination of high quality with moderate price." (HOME TEST No. 27, Donald W. Aldous, July '56 G.R.R.). "In performance the Amplifier has given no surprises: just the clean, crisp. effortless power that one expected from its specification. Which means that it takes a place as one of the best three or four 10 watt amplifiers that are available on the British market at present." (TECHNICAL REPORT by P. Wilson, M.A., July '56 GRAMOPHONE).



FM UNIT:

"As a result of these tests,
it is considered that this tuner
should be completely satisfactory in
every respect. It is compact and of pleasing appearance, the construction is excellent and well up to the well-known Rogers standard, and
tuning is exceptionally easy to carry out. It is capable of reproducing
the highest and lowest modulation frequencies that the B.B.C. are
likely to radiate, providing a high quality feeder worthy of the best
possible amplifier system." (R. S. Roberts, HI-FI NEWS, Sept. "56)

NOW AVAILABLE: A new cabinet designed to house the RD JUNIOR Amplifier, Control Unit, FM Unit and a Collaro Model 2010 Transcription Motor Unit. Extremely compact the cabinet measures 20½ wide, 15' deep and 14½' high, is supplied already cut to take the various units, and finished in Australian Walnut with contrasting Birdseye Maple.

Full illustrated literature, including a 12 page booklet devoted solely to the Amplifier and Control Unit, together with reprints of the various reviews, may be had post free on request. Equipment available from leading High Fidelity Dealers throughout the country, if in any difficulty please apply direct.

NEW FACTORY: In order to be able to meet the steadily increasing demand for our products we have now moved to a larger and better equipped factory. Our sole address, to which all enquiries should be sent, is now as below:

ROGERS DEVELOPMENTS (ELECTRONICS) LTD.

"RODEVCO WORKS"

4-14 BARMESTON ROAD

CATFORD

LONDON S.E.6

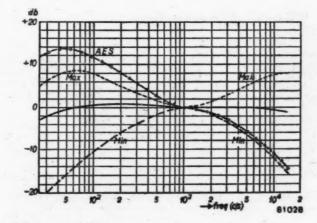
Telegrams: RODEVCO LONDON S.E.6

Telephone: HiTher Green 7424

ELECTRO-ACOUSTICS in

BOND STREET W.1.

what's this?



PHILIPS NOVOSONIC IS watt AMPLIFIER FREQUENCY RESPONSE CURVE

it's new and on view at our luxurious

BOND STREET SALON

Now you can hear the best of Audio-Acoustical equipment in conditions comparable with those at home . . . study the performance of the products of leading makers . . . obtain expert guidance on technical matters, including, if required, the installation of equipment in your own home by our specialist engineers.

33 NEW BOND STREET LONDON, W.I

Please send n	se details of	Hi-Fi equipm	ent
NAME			
ADDRESS			

It is understood that this places me under no obligation to buy.

E. 6 7424

strucd, and ducing

C. are e best '56)

e RD i 2010 asures ce the asting

often (HOME rmance fortless

that it rs that

High Fidelity: The Value of Experience

We are not newcomers in the High Fidelity field. Our customers can have confidence that long expert experience ensures that we stock only first-class equipment and, equally important, that our advice on its choice is fully competent. We shall be happy to discuss any question of equipment choice that you wish to put either through the post or at our showrooms, where we can demonstrate a wide variety of the best in High Fidelity at all price levels.

A New Tape Recorder

The ELON JC/20 Three Speed Tape Recorder is a welcome introduction, giving high standards of performance at a moderate price. It employs the latest Collaro Tape Transcriptor, incorporates a 10 in. elliptical speaker handling 4½ watts output. The recorder is self-contained in its attractive portable case, but can be used in combination with High Fidelity amplifiers and speakers. Will record from microphone, radio or gramophone. Reproduces prerecorded tapes. The low distortion and background attained with this recorder compares most favourably with models at much higher price.



58 gns.

Ready for use with microphone and tape.

COLLARO Tape Transcriptor Decks. A limited number of these decks available. £20

Choosing an Amplifier

So many different models are available now that it is quite a problem to make a choice-We have a representative selection of the best makes and shall be pleased to demonstrate these and to give expert help in choosing the one best suited to your needs.

ARMSTRONG A10	 £29.10.0	WB12	 £25.0,0
ROGERS RD Minor Mk. III	 £14.0.0	LEAK TL10	 £28,7.0
RD Junior Main Amplifier	 £17.0.0	ACOUSTICAL Quad II	 £42,0,0
RD Junior Control Unit	 £9.0.0	RCA	 £48,0.0
RD Senior Control Unit	 £14.0.0	SOUND SALES "A-Z Junior "	 £22.10.0



PAMPHONIC 1003 10 watt Amplifier complete
in attractive table cabinet, \$28.7.0

NEW CHAPMAN AM/FM RADIO UNITS

The reputation of Chapman radio units makes the introduction of new AM/FM models of special interest. The FM85 is an economical answer to most radio reception needs of the High Fidelity enthusiast, having drift free FM band of good sensitivity and Medium and

Long Wavebands providing good reception of continental stations, with delayed amplified A.V.C. An accurate tuning indicator operates on all wavebands.

Other Chapman Radio Tuners De-Luxe AM/FM series S5/FM and S5E/FM at 32½ gns., or self-powered 36½ gns.

FM81 Mk. II long range FM Tuner, 21 gas.

FM82, switched tuning FM Tuner, self-powered, 24 gas.



Unpowered model suitable for operation with amplifiers with suitable auxiliary power supplies. 24 gns. Powered model. 28 gns.

DIAMOND STYLI

The merits of diamond points, especially for LP use, are increasingly recognised. For all popular pickups from stock. Improved low mass mounting for Collaro "Studio" and Acos types.

TRANSCRIPTION MOTORS

GARRARD 301. An outstanding model with variable speed adjustment, as illustrated £26.8.3 With stroboscopic marked turntable, £28.0.11



COLLARO 2010 A very popular unit of high performance. With Studio Transcription Pickup £19.10.0 With Studio P Pickup, £19.3.0. Without Pickup, £14.18.0

GOLDRING 500

This variable reluctance pickup cartridge has had most favourable reception from users. 69/6

The Super 500/MSD has a mumetal shield to minimise hum induction from motor fields and has LP Diamond

Stylus. £9.16.0

Both cartridges have standard fixing holes suitable for a variety of arms including the Goldring L56 Arm. 69/6



Imagin

and vi

by its

is a rea

Our Showroom is open for demonstration daily. 9.30-6. Closed Monday. Friday 1.30-9. Only 20 minutes from Charing Cross by Northern Underground or Bus 27, 134, 137 to Tufnell Park Station. Quality Mart

8 DARTMOUTH PARK AVENUE LONDON, N.W.5 GULliver 1131 er, 1956

/ BM

nakes the l interest. ost radio

st, having dium and

el suitable th ampli-auxiliary 28 gns.

use, are ips from Collaro £4.19.9

variable £26.8.3

igh per-£14.18.0

ad most

ninimise

An invitation to the recording studio .

TRIPLE-FOUR

REPRODUCER

four speakers

four controls

four speeds



Photo by courtesy of Army & Novy Stores

Imagine yourself in the recording studio, experiencing at first hand the freshness and vitality of the performance. This possibility has been achieved with the E'A'R Triple-Four . . . the Gramophone which has astounded the experts by its exceptional range, never previously associated with a portable instrument.

The product of continuous E'A'R technical development, the Triple-Four is a record reproducer of the highest quality.

The E-A-R Triple-Four Incorporates ALL these features :-

- E A·R four stage six watt Floodlit control panel. push-pull amplifler.
- Independent Bass and Treble boost controls and volume control.
- Input Selector Switch for LP-78 and Radio or Tape.

- Floodlit control panel.

 Four Permanent Magnet speakers, with Crossover Network: Bass, 10° x 6°; Intermediare, 7° x 4°; Treb1°, two 4°. Extension socket provided.

The Triple-Four is the latest addition to the E·A·R Balanced High Fidelity range. 36 gns.

There are other E-A-R models at prices ranging from 17½ gns, to 60 gns.



The symbol of Leadership in Gramophones

Hear the E-A-R Balanced High Fidelity and standard ranges at your Dealer, or write for details:

ELECTRIC AUDIO REPRODUCERS LTD.

The Square, Isleworth, Middlesex

Cables: Eargram, Islaworth, Hounslow

Phone: HOUnslow 6256-8



There's more in a Monarch autochanger than meets the eye—as any leading radio stockist will tell you! Not only does it reproduce all records better, and treat them more kindly, but it goes on doing so for many, many

more years. In fact, world-wide tests have proved the Monarch good for a lifetime's trouble-free service! Leading radiogram and record player manufacturers now install the Monarch as standard equipment make sure it's in the set you buy.



anarch four speed autochanger

NOTE THESE STAR POINTS

**Plays ten 12", 10" or 7" records at 78, 45 or 33 r.p.m.—and
**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10" and 12"

**Intermixes ten 7", 10"

world's finest autochanger

THESE CHRISTMAS CRACKERS



TURN ON PARLOPHONE

THE PARLOPHONE COMPANY LIMITED, RECORD DIVISION, 8-11 GREAT CASTLE STREET, LONDON, W.

Delysé present an outstanding release LIEDER RECITAL

Helga Mott

Erik Werba

Jack Brymer

SCHUBERT RICHARD STRAUSS BEETHOVEN · NEEFE WOLF

39/71 INCLUDING TAX





EC3138 LP 12" 33\frac{1}{3} r.p.m.

DELYSÉ RECORDING COMPANY

44 Clifton Hill, London, N.W.8

Maida Vale 1261



XMAS
TREAT
FOR ALL
CONNOISSEURS
OF GOOD CLASS
HIGH FIDELITY
EQUIPMENT AND
CLASSICAL AND CONTINENTAL
GRAMOPHONE RECORDS

CETRA

We can now offer these famous operatic LP's & EP's at attractive prices CETRA CATALOGUE 1/6

RECORD LANGUAGE COURSES
Supplied with Textbooks on 78's and LP's

GUARANTEED UNPLAYED NEW RECORDS

USED CLASSICAL LP'S IN PERFECT CONDITION

Available to callers only Purchased at highest prices and taken in part-exchange

LP's sent post free Inland______Tax free Overseas

Visit Our New Showroom

LORENZ LOWTHER KELLY
WHARFEDALE DYNATRON
GOODMANS GOODSELL

TANNOY

R.C.A. PAMPHONIC

EQUIPMEN

PYE

W B STENTORIAN

OUAD

FROM

RARE RECORDS

4 OXFORD RD STATION APPROACH
OXFORD STREET
MANCHESTER, I

Tel: CENtral 9759



The New Mastertape

Described as the best in Europe MAKES RECORDING HISTORY

an expert writes

Dear Sir.

Looking back over the last seven years of Tape Recorder development, I think I can honestly say that the biggest single advance I have made since starting, was changing over to M.S.S. PM/I5 Recording Tape.

A sample of this Tape, which was kindly handed to the undersigned by one of your Representatives at the recent Audio Fair, has proved itself to be superior beyond all doubt.

An Impartial test was conducted by splicing the 150-ft, sample length into the centre of a longer spool of Tape made by a famous manufacturer.

The difference in signal/noise ratio, and the treble response was very marked, even to a non-technical "guinea-pig" who inquired what had "happened" when the M.S.S. tape arrived at the replay head!

Yours faithfully,

(signed) J. A. Plowman,

A.M.Brit.I.R.E.



You can have this Experience too Whatever the Machine

SIX REEL SIZES

PLASTIC SPOOLS

PRICES:

Complete		Empty					Complete	Empty				
150	ft.	805	000	000	5/6d ea.	2/64	850 ft.	***	***	***	27/6d ea.	3/94
300	ft.	002	000	000	10/6d ea.	3/-4	1,200 ft.	***	***	***	35/- en.	4/-4
600	ft.	***	***	***	20/-d ea.	3/6d	1,750 ft.	**	***	***	53/- ea.	12/64

JOINTING ACCESSORIES:

Landa

White, Red, Green, and Yellow

Adhesive Jointing Tape

Reels containing IB yds. each

Jointing Compound

Bottles containing 2 oz.

Also non-magnetic scissors, and splicer

Alfal non real

5/-d per real

4/6d per bottl

M.S.S. Recording Co. Ltd.

Colnbrook, Bucks.

Telephone: Colnbrook 430

Recapture the atmosphere of the



your own home with Classic

HI-FI

The expectant murmur of the crowd, mingled with the discordant wail of tuning violins. The hush as the conductor raises his baton. And then — the beauty of a Mozart symphony or a Beethoven concerto floods your room with its magnificence. No matter where you live a Hi-Fi sound system ean bring the Festival Hall right into your home. A Hi-Fi gramophone or radio is an instrument refined and improved almost beyond belief. And Hi-Fi is not particularly expensive. We send sound systems and components of various kinds to all parts of the world, so write today for our fully illustrated brochure "WHAT IS HI-FI?" to

CLASSIC

ELECTRICAL COMPANY LTD.

"THE HIGH FIDELITY SPECIALISTS"

352/364 Lower Addiscombe Road, Croydon, Surrey.

Tetephone: ADDiscombe 6061/2. Telegrams: Classifi, Croydon, Surrey.

Bus services: 59a, 54, 12 and Green line—725. Nearest stations: Woodside. Addiscombe. East Croyden.



29 GEORGE STREET, LONDON, W.1

Unusually Good Records!

A Festival of Lessons and Carols

as sung in King's College Chapel on Christmas Eve.

** "A disc which will give pleasure to thousands."

-The Gramophone.

"The finest carol record anywhere."

-Hatchards News Letter.

1 12" LP. RG39

Orlando Gibbons

Tudor Church Music (Record One) sung in King's College Chapel, directed by BORIS ORD.

"Splendid record does justice to great English composer." —Sunday Times.

" A fine disc of church music."-The Gramophone,

1 12" LP. RG80

Henry Purcell

Sonatas of III parts (1683) played by the Jacobean Ensemble, directed by Thurston Dart.

Twelve sonatas on 2 12" LPs. RG84 & R85

Johannes Brahms

The complete Organ Works with The Sonata on Psalm 94 by Julius Reubke.

Recorded on the organ of the Royal Festival Hall by Arnold Richardson.

2 12" LPs. RG71 & R72

Coming Shortly (Dec. 10th)

Evensong in King's College

(Includes Stanford in G)

A record of rare beauty directed by Boris Ord.

1 12" LP. RG99

Please write for addition to our mailing list

W.1

ls

nas Eve.

nophone.

s Letter.

RG39

King's

sh com-Times.

ne, RG80

This Christmas—

* GIVE A RIMINGTON VOUCHER-It could all be so very

much simpler-more often than not, certainly with " Gramophiles" gifts are very much a matter of personal choice. A Rimington Voucher solves the problem. Choosing records for others is a difficult task, so let your friends have the pleasure of choosing for themselves. The Rimington Voucher covers everything from a Fredorec Record Pad or a Bottle of Clendisc Record Cleaner to a Mozart opera, or if the purse allows a Fidelity Reproducer.

The amount involved is purely up to the giver—it is the thought that counts. The Rimington Voucher can only be exchanged at Rimingtons, but our Postal Service is renowned throughout the world. Records are carefully examined and securely packed. There are no snags, so write enclosing remittance or call. A Happy Christmas to you all. * Voucher and envelope costs 6d., just add this to amount you wish to spend.

RIMINGTON VAN WYCK

42 Cranbourn Street London WC2 GERrard 1171

RECORDS AND EQUIPMENT FOR THEIR REPRODUCTION

Every make of record stocked

H.M.V. and Columbia tape records

Personal recording service

"Tape to disc" transfer service

SOUND SERVICE!

Wide choice of foreign records

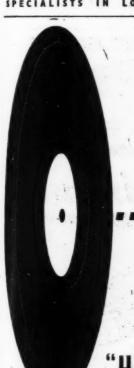
Language courses • Sound effects records

Help yourself "Browserie"

Personal Export Service for overseas visitors

HIS MASTER'S VOICE" Showrooms





ata on

cobean

& R85

Iall by

& R72

RG99

THE L/P RECORD LIBRARY CATALOGUE AND HAND-

BOOK is the only comprehensive SELECTIVE catalogue published, listing only records recommended by the critics.

• FULL DETAILS OF RETURN OF POST LIBRARY SERVICE

(I/- per week each L/P borrowed) are included.

SEND FOR YOUR COPY NOW

(For Library details without Catalogue, please send s.a.e. 21d.)

Besides a complete list of nearly 3,000 different L/Ps already available to members, also included are sections

- A Basis for a Record Collection (A short list of 100 recommended L/Ps)
 - The Care of Long Playing Records
- THE L/P RECORD LIBRARY (CLASSICAL)

IMPORTANT

ANNOUNCEMENT

The Reproduction of Long Playing Records

CATALOGUE AND HANDBOOK FOR 1956-1957

COSTS ONLY 3'- POST FREE

(For Library details without Catalogue, please send s.a.e. 21d.)

onnoisseur

SEND FOR YOUR COPY NOW

THE LONG PLAYING RECORD LIBRARY, SQUIRES GATE STATION APPROACH, BLACKPOOL, LANCS



WE HAVE BEEN ACCUSED

of not blowing our own trumpet

Many Connoisseur enthusiasts believe our equipment for reproducing sound from disc to be the finest in the world. They reproach us for not making stronger claims than we do. We have always believed that

our customers are capable of judging for themselves by comparing our speci-fication with others. But we have to admit that, very often, when music lovers have heard their records for the first time on our equipment they have been really amazed. They A. R. Sugden & Co. have heard notes and instruments that have been cut out before. (Engineers) Ltd. It has given them a new experi-ence of musical appreciation. Why not try it yourself. with I head fitted with £8 19s. plus Tax £3 16s. 6d.

Well Green Lane, Brighouse, Yorkshire.

Tel. : Halifax 69169. Telegrams: Connoiseur, Brighouse. nearly vailable sections

ection

ed L/Ps)

laying

ecords

uction laying

ecords

D FOR

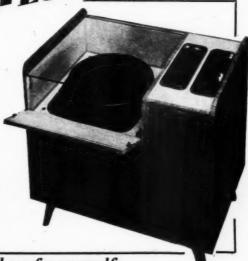
COPY

NCS

Compact and Good - Looking .

... and only at Largs can Hi-Fi equipment be installed in this beautiful little cabinet!

Available in different veneers and hand polished to any shade required, it provides an attractive addition to the Hi-Fi fireside.



Visit our showrooms and see for yourself

LARGS OF HOLBORN

76-77 HIGH HOLBORN, LONDON, W.C.I. HO

HOLborn 7918



The full magnificence of High Fidelity in a wonderful new form...

Of course your new reproducer must be High Fidelity — real High Fidelity. But that doesn't mean you want the bother of building it yourself. So Philips have done it for you. Ladies and gentlemen... Philips 10-watt Novosonic Equipment!

There are two separate units, each a beautiful piece of high-quality furniture. One contains the two speakers: 12° for bass and 7° dual-cone for treble. The other houses the 10-watt amplifier and provides space for any type of sound source: record reproducer, radio, or tape deck.

Philips Novosonic has been called a miracle of High Fidelity.

And for the sweep and richness of its sound quality superb is certainly the only word. Be sure to hear it for yourself.

77 GNS (without Sound Source)

Philips new AG1003Z 3-speed, 3-way changer (for use as an automatic changer or as an automatic or manually operated player) is the perfect partner for the 10-watt Novosonic equipment. Complete with diamond stylus for long-playing records and all accessories. Price: 18 guineas, sax paid.

Before you do another thing about High Fidelity ... hear

PHILIPS 10 watt NovoSonic Equipment

RADIO & TELEVISION RECEIVERS - RADIOGRAMS
PHILIPS ELECTRICAL LTD. (Musical Equipment



RECORD PLAYERS . LAMPS & LIGHTING EQUIPMENT, ETC

Dept.) CENTURY HOUSE SHAFTESBURY AVENUE LONDON WC2

(PR445)



Merrie Shoppynge

CABINETS AND COVERS.

The best way to buy your Christmas records in peace and comfort is to come and see us in the next few days. If you live in London, this simply means a bus, train, car or scooter to 130 Sloane Street. It also means shelves stocked with the newest and most presentable recordings, and a display of the most up-to-date instruments to suit every ear and pocket. It means quick service by

our charming and notably efficient assistants. And if any record is not in stock but still in print, we'll get it for you as fast as anyone in London-often on the day on which you order it. So tie knots in handkerchiefs, wear odd socks if you please-but remember to see us very soon. [ALL LP RECORDS ARE SENT POST FREE TO ADDRESSES IN GREAT BRITAIN.]

The Gram phone Shop

RECORDS · GRAMOPHONES · RADIO · TELEVISION · TAPE RECORDERS 130 SLOANE STREET, LONDON, S.W.I (SLOane 9001)

Come by bus (11, 19, 22, 46, 137) or by Underground to Stoane Square Station-just round the corner.

Introducing the Dual-throated Port principle

'TANNOY'

HIGH FIDELITY DOMESTIC LOUDSPEAKERS

TANNOY PRODUCTS LIMITED. Practitioners in Sound
West Norwood · London · S·E·27 · Gipsy Hill 1131

The loudspeaker enclosures in this new range are designed to take full advantage of the outstanding performance of Tannoy Dual Concentric Loudspeaker Units. For the first time the dual-throated port principle is employed, marking a notable advance on the more orthodox type of reflex cabinet. Both corner and side wall models make optimum use of the additional acoustic loading offered by walls and floor. Styling is modern but restrained and a wide range of carefully chosen veneers is available to blend with any furnishing scheme. Cabinets are hand-polished and fitted with tygan plastic fabric coverings-acoustically superior to cloth or metal, and easily cleaned with a damp sponge.







CANTERBURY
Height 3'-1", width 2'-1", front to rear corner 1'-5"



YORK
Height 3'-9\frac{1}{2}, width 2'-8", front to rear corner 1'-10\frac{1}{2}"



"Faust" Ballet Music-Gounod

ARTHUR FIEDLER

and the BOSTON PROMENADE ORCHESTRA

Excerpts from "Madama Butterfly"-Puccini TITO GOBBI; VICTORIA DE LOS

ANGELES and ANNA MARIA CANALI Ebbene, che fareste; Flower Duet

Water Music Suite—Excerpts—Handel arr. Harty
CHARLES MACKERRAS

and the LONDON SYMPHONY ORCHESTRA with Trumpet Voluntary—Clarke arr. Wood and Minuet from 'Berenice'—Handel—arr. Whittaker

GIGLI sings

Serenata Amara; Parla; Ninna, Nanna, Ninna Oh; Notte sul mare 7506016

"CARMEN JONES"

Highlights from the original sound-track Dat's love (Habanera); You talk jus' like my maw; Dere's a café on de corner; Dis flower; Beat out dat rhythm on a drum

PERRY COMO sings

For me and my gal; I gotta right to sing the blues;

RONNIE HILTON

"For those in love" Autumn Concerto; True love; My Prayer; You'll never walk alone 7EG8198

FLORENCE FOSTER JENKINS

Queen of the Night's Aria (from "The Magic Flute"); Adele's Laughing Song (from "Die Fledermaus"); Like a bird; Biassy 7E86022

"NEW FACES"

Excerpts from Leonard Sillman's Broadway revue and film No. 1 7EG8134 No. 2 7EG8167

FRANK CRUMIT

A Gay Caballero; Frankie and Johnny; Abdul Abulbul Amir; Little Brown Jug 7EGB161

DUKE ELLINGTON (piano) JIMMY BLANTON (string bass) Pitter Panther Patter; Mr. J. B. Blues; Sophisticated Lady; Body and soul 7EGS189

ELVIS PRESLEY

from the 20th Century-Fox CinemaScope Production "LOVE ME TENDER" Love me Tendér; Let me; Poor Boy; We're Gonna Move





R.P.M. EXTENDED PLAY RECORDS

THE GRAMOPHONE COMPANY LTD., (RECORD DIVISION) 8-11 GREAT CASTLE STREET, LONDON, W.I.

Escle 1956 When work assum to me record that c ng, e highes

final a The and w differe lie a g

Ma

occasi

more :

Sinc for T my sel as not my co from certair tour o Buxtel beautif has giv interpr Apollo assisted on De success beaten last six been A (H.M.

To s have r problem or a do head o Der Fre

with a by Yel

THE GRAMOPHONE

DECEMBER, 1956 - VOL. XXXIV - No. 403

Incorporating VOX . THE RADIO CRITIC . BROADCAST REVIEW

Edited by SIR COMPTON MACKENZIE . CHRISTOPHER STONE Landon Editor CECIL POLLARD

Music Editor ALEC ROBERTSON

Editorial Office The Glade, Green Lane, Stanmore, Middlesex

Subscription Office 49 Ebrington Road, Kenton, Harrow, Middlesex Telephone: WORDSWORTH 2010

Trade Office II Greek Street, London, W.I Telephone : GERRARD 0850

THE CRITICS' CHOICE—1956

CaCH of our reviewers has been asked to select six recordings from the issues of 1956 which he considers to be outstanding. Where more than one interpret tion of a work is available within the period it is assumed that a reviewer will give preference to merits of performance over those of recording while admitting to his list nothing that can be called an unsatisfactory recording, even though it may not reach the highest standards.

Making a choice for these lists will occasion much heart searching, for many more recordings will present themselves for final approval than can be included.

The lists will be essentially personal choices and will obviously be compiled from very different points of view. In that fact will lie a great deal of their interest.

Since I have had the pleasure of writing for THE GRAMOPHONE only since June, my selection is to be of three discs only, so as not to be proportionately better off than my colleagues, who have to cull six discs from the entire twelve month. I must certainly include Power Biggs's musical tour of Europe (Philips ABL3110), playing Buxtehude and Pachelbel on a variety of beautiful organs, mostly early ones. Ansermet has given us probably the finest Stravinsky interpretations we are likely to get, and his Apollo Musagetes and Renard (in which he is assisted by some remarkable vocal soloists) on Decca LXT5169 are among his most successful recordings. Of the music off the beaten track which I have reviewed in these last six months, the most rewarding has been Ali Akbar Khan's fascinating recording (H.M.V. ALPC2) of some Indian music, with an all-too-short spoken introduction by Yehudi Menuhin.

PAUL BRYANT.

To select six outstanding records that I have reviewed in 1956 sets me the same problem as it did last year. To choose one or a dozen would have been easier. At the head of my list I put the selection from Der Freischütz on D.G.G. DGM19013. The

"potting" is admirably done, singers and orchestra are first class and well balanced and the recording is of fine quality.

Whether you like military bands or not, and I do in suitable music, H.M.V. CLP1076 by the Irish Guards Band must be included for the superb quality of the recording. I am a little surprised to find myself including Kostelanetz in the list, but his Sleeping Beauty cannot possibly be omitted (Philips NBL5027), nor can Barbieri's Jugar con Fuego, the most enjoyable of all the Spanish zarzuelas that I know (London International TW91139). Choice gets harder and harder but I must include one of the Decca Thomas L. Thomas

A Happy Christmas to our Staff, our Reviewers, our Advertisers, our Printers, our Distributors and our Readers here, there and everywhere.

COMPTON MACKENZIE

records of Welsh songs, but whether it be LW5214 or LW5222 is purely a matter of which group of songs each individual prefers. I have a slight leaning towards the former at the moment but may well have changed my mind by tomorrow. For my last selection I am going to cheat by bracketing two EP 455 together. I cannot omit Peter Dawson's historic H.M.V. 7EG8159. He is the only singer to have covered the whole gamut of recording, from cylinder to microgroove. And I do so want to include the glorious record of Richard Hayward's "Orange and Blue" songs on Beltona IEP37. W. A. Chuslett.

My first choice shall be records by two old French favourites. Edith Piaf's C'est à Hambourg (Columbia DCF148) paints a vivid picture of the woman of the port, with her tremendous vitality, false bonhomie and touch of heartbreak. You may know this tune through Winifred Atwell's piano version. Though lively and vigorous, it loses a great deal of its saltiness without the words. Charles Trenet's Java du Diable (Columbia DCF153) has an amusing idea behind its Java rhythm. The Devil writes a Java so catchy that it creates a new kind of havoc. Incidentally, it's backed by the charming Moi, J'aime le Music-hall. A new-comer in Trenet's footsteps, Claude Rehaut, sings his own songs in Cabaret Club 56 (London Ducretet-Thomson DEP95003). All four songs are very attractive but most people, I think, will prefer La Carriole du Père François. Let me also recommend A Night in Paris (Philips BBR8069) for its pungency and freedom from sentimentality. Artistes: Juliette Greco, Catherine Sauvage, Mouloudji, Patachou and others.

Among the Italian records, Old Napoli (Durium DLU96026), sung by Roberto Murolo, appeals to me much more than the stream of prizewinners from San Remo. And if your taste runs to Latin American music, you can't go wrong with either of the collections of Los Paraguayos Trio (Philips BBR8083 and BBR8090).

LILIAN DUFF.

Only six records? Though I would have liked more, I must be conscientious, so far as I have a conscience. Of "popular" discs there is Clifford Curzon's brilliant and not too emotional performance of Rachmaninov's Second Piano Concerto, aided by Boult and the L.P.O. (Decca LXT5178), though I almost put down the superbly recorded Parlophone PMG1031 of overtures by Nicolai, Glinka, Reznicek, Rimsky-Korsakov and Wolf Ferrari, played by the Philharmonia under Fistoulari; some are a little off the beaten track but immediately likeable for all that. If on the other hand you are drawn to something really out of the way, there is Pulcisella (Philips ABL3091), conducted by Stravinsky

himself to offset the not very expert singing -but it is a privilege to be allowed to hear the delightful vocal items at all-or a disc of Vauxhall songs and an organ concerto by the "London" Bach, John Christian Bach, John Christian (Oiseau-Lyre OL501312), with Elsie Morison, Jenifer Vyvyan, Thurston Dart and the Boyd Neel all in good form. Among the piano discs, your own tastes will choose between Solomon playing Beethoven's tremendous Hammerklavier sonata (H.M.V. ALP1141), and Katchen the two wellknown Chopin sonatas (Decca LXT5093); both give superb performances. technical brilliance married to a true knowledge of 18th-century style, there are Walcha's records of Bach, played on organs that existed in Bach's day; D.G.G.'s Archive Series (APM14509) has the famous D minor toccata on it, with other equally fine works.

ROGER FISKE.

The candidate must answer not more than six questions. The choice is upwards of 2,000, but that does not make it an easy exam., even if we exclude the odd thousand whose appeal is exclusively to the moron as well as reissues. The year is noted for the appearance of a brilliant and imaginative pianist, and I believe that had Don Shirley's records (London HAA2003/4) gone to any of my colleagues-as, indeed, they could without shame but in glorythey, too, would have given them a laurel. There could be no higher praise for a graduate from my little approved school. Anna Russell (Philips BBL7071 and 7093) is a natural, and her English and French music-hall songs (7093 last month) are as wonderful as all her top-drawer discoveries. Ian Wallace's animal songs (Parlophone GEP8581) are destined to become a classic of the gramophone and, like the Russell saga, the imaginative accompaniment contributes half the victory. From the theatre comes The Buccaneer (H.M.V. CLP1064), short-lived but a courageous if rare example of the record industry doing something itself for the English stage instead of tamely providing an export market for the U.S. But this show had merits of its own and was based on a contemporary situation. Because I have listed both the Shirley and Russell records I have filled my quota, but if I am allowed six artists I will include two band records: Johnny Douglas (Decca LK4132), never repeated—and why not?—and Michel Legrand (Philips BBL7075), a wonderful example of Gallic musical wit. Be it noted that whereas about 80% of records are from the U.S., five of my six are British artists. That is not chauvinism, but a year's-end reminder of the preeminence of this country in our own field.
"HARLEQUIN."

First, Klemperer's Eroica (Col. 33CX1346) which is not only the greatest performance of a symphony I have heard this year, but, indeed, my choice of everything that has come my way. There was one concerto performance, too, over which I would not hesitate; Cherkassky playing Tchaikovsky's 2nd Piano Concerto (D.G.G. DGM18292),

a really ravishing performance that I cannot imagine ever being bettered. Of a number of good records of ballet music I should single out Ansermet's performance of the complete Firebird score (Decca LXT5115), good not only because of its playing but because it brings us so much more lovely music than the more usually played Suite includes. For something off the beaten track I should choose Reger's Variations on a Theme of Hiller (Telefunken LGX66049) in an excellent performance conducted by Keilberth which I have enjoyed enormously ever since it was issued. Opera does not usually come my way in these pages, but I did review Britten's The Little Sweep, an entirely delightful performance of the little piece that ends his Let's Make an Opera, conducted by the composer (Decca LXT5163).

That leaves me one more, and I am not in the least doubt what it would be-the two discs that record Bruno Walter rehearsing, as well as conducting, a performance of Mozart's Linz Symphony, an endlessly fascinating thing to own (Philips ABL 3161-2). TREVOR HARVEY.

.

annus mirabilis has brought Another forth complete recordings, among other things, of five operas which I rate among my special favourites: Aida, Manon, Manon Lescaut, Eugene Onegin and Die Frau ohne Schatten. Ought I to choose these? I am distracted from doing so because, as a target, a whole opera is too large to receive the accolade which I feel is here expected of each critic.

The year, in my department, has also brought forth a most wonderful crop of re-recordings of ancient gems—those by Supervia on Parlophone PMA1024 and McCormack on H.M.V. BLP1084, not to mention the vast treasure house of the Fifty Years of Great Operatic Singing from Tamagno to Jan Peerce. But reissues can hardly qualify, even if they give you more pleasure than novelties.

So I choose single discs which have given and still give me-special pleasure; all of them having come within my critical province and none of them evaluated for the "thing done" but merely as a splendid doing of it. (i) A potted Forza del Destino with lovely singing by Milanov (H.M.V. ALP1371); (ii) A potted ten-inch of Kalmann's Hungarian operetta Czardas (ii) A potted ten-inch of Princess, done with immense verve (Col. 33S1082); (iii) Toscanini making the heavens seem to open with Boito's prologue from Mefistofele, with Verdi's Te Deum on the back (H.M.V. ALP1363); (iv) Victoria de los Angeles in a recital which includes Desdemona and some lovely operatic arias, done with much taste and feeling (H.M.V. ALP1284); (v) A little recital by Rita Streich in which she sings such not-to-beutterly-despised songs such as Il Baccio and Vilanelle with a limpid and graceful charm (D.G.G. DG17052); and finally for (vi) a speech record. Dame Edith Evans as various characters in Restoration Plays, an incomparable voice and one to hear often and with joy (Col. 33CX1384).

PHILIP HOPE-WALLACE.

Choosing six records as the best from the literarily hundreds that have been released during the year-my "modern" columns alone have mentioned nearly three hundred-has been a heart-breaking task, because it has meant trying to find distinctions when in many cases they barely exist. However, the final choice has at last come down to the following.

The John Lewis Modern Jazz Quartet has produced the most tasteful, immaculately performed and adultly imaginative jazz of any small group. Of its various records I selected, by resorting to that everpresent friend of those in doubt, the pin, Esquire 20-069. The "Jo Jones Special" (Vanguard PPL11002). With Count Basie's "Dance Session No. 1" being ineligible because it was issued at the end of 1955, this Jo Jones LP offers the best big band jazz. Erroll Garner's Lullaby Of Birdland (on Philips BBL7078) vies with any recording of any year for being the most ingeniously and wittily conceived, amiable and swinging example of piano jazz. The Hampton-Tatum-Rich Trio (Columbia-Clef 33CX 10045) do more than prove that in the right environment and company the inconsistent and unpredictable Lionel Hampton can be a great artist. The record also proves as few, if any, others ever have, what great soloists and accompanists Art Tatum and Buddy Rich can be. In "Top Brass" (London LTZ-C15015) five highly accomplished trumpet players, backed by a grand rhythm section, produce not only one of the year's best examples of jazz by brass, but what is probably the best medium-sized group modern jazz record of the year. And finally, Johnny Dankworth's "Journey Into Jazz" (Parlophone PMD1042). Thanks to the imagination and musical scholarliness of its leader, this band has become not only Britain's best, but one of This record is an the best anywhere. excellent example of what it can provide in the way of jazz for the thoughtful listener. EDGAR JACKSON.

When H.M.V. released their fine set of ten "Fats" Waller piano soli on DLP1111 early this year, I promised that it would be one of my chosen issues whatever else appeared. It stands supreme as a tribute to a great artist; the taste and technique of the man are so wedded to produce one of the finest piano jazz sets of all time. There is humour, pathos, brilliance, softness, and that peculiar something that was Waller's fascinating personality impressed indelibly on the music, which includes My Feelin's Are Hurt, surely one of his most appealing compositions, and one of his least-known. This is the sort of jazz which cannot date; it belongs to no school, neither the hidebound traditionalist that can bear nothing that isn't from Storyville, circa 1900; nor the modern, that rejects anything older than last year and eschews melody and beat. Nor is it that idiotic hybrid called mainstream, which is in reality a very withered offshoot from the body of jazz. This Waller disc is—jazz, played by Thomas "Fats" Waller.

Secondly, I must include the marvellous Kid Ory LP on Vogue-Good-Time-Jazz

LDG tively Ory's back New Olive Sime doesn posses the of noble third, Origin Colum the fir supple

Dec

perfec I wou to po steepe micro Am stand Kurtz fying Tenth compo on w

Bostor

the co

Chloe s

old.

Am Decca 5072, intense Quart of our memb enchai Divert as mu redisco the sea And I hope

teenth Docca Jeanne the thi his ber even mediu from Freder phonic ought British

Vaugh And special better than t Pro M he is p

In incider (Ducre the Vie

microphone.

ber, 1916

1955, this

pand jazz.

dland (on

recording

geniously

swinging

Hampton-

lef 33CX

at in the

he incon-

Hampton

so proves

hat great

tum and (London

mplished

d rhythm

the year's

it what is

ed group

" Tourney

AD1042).

musical

band has

ut one of

rd is an

provide

houghtful

ine set of

DLPIIII

would be

ever else

a tribute

echnique

duce one

all time.

nce, soft-

that was

mpressed

includes

his most

e of his

zz which

school,

list that

toryville,

at rejects

eschews

t idiotic

h is in

from the

is-jazz,

arvellous

ime-Jazz

CKSON.

And

LDG:84. Of recent issue and comparat from the tively recent date, it represents the peak of n relessed Ory's recording career, itself stretching back into the dim past beyond the first rn " jazz early three New Orleans Rhythm Kings and King Olivers and Jelly Roll Mortons. Omer king task, find disney barely Simeon, who I suppose can do wrong but doesn't on this disc, plays like a man possessed of the secret of eternal youth and has at last Z Quartet life. He and Ory make these tracks; and the other men aren't exactly novices at the noble art of jazz-making, either. For my naginative third, I choose the splendidly re-recorded ts various Original Dixieland Jazz Band LP on that ever-Columbia 33S1087, as a superb example of , the pin, Special" the finest white jazz, music that moves with supple grace, yet which is nearly forty years int Basie's I've Lost My Heart In Dixieland is a ineligible

Among orchestral recordings two H.M.V's stand out in my mind: ALP1322, on which Kurtz and the Philharmonia give an electrifying performance of the Shostakovitch Tenth Symphony, one of the best of the composer's recent works; and ALP1374, on which the finery of Münch and the Boston Symphony Orchestra glitters in all the colours of Ravel's complete Daphnis and Chilo score.

perfect model for our revivalists. If I could,

I would make it illegal for any of them not

to possess this disc and be thoroughly

steeped in it before attempting to make any

further appearances before a recording

OLIVER KING.

Among chamber-music recordings two Deccas stand out in my mind: LXT 5072, on which the Grillers give an intense reading of the Bloch Second Quartet, among the most searching music of our time; and LXT5112, on which members of the Vienna Octet give an enchanting reading of the Mozart K.287 Divertimento, not searching music so much as music inhabiting the regions for the rediscovery of which our own time is doing the searching.

And among instrumental odds and ends I hope that the unfashionableness of nineteenth-century organ music will not cause Decca LXT5185 to be overlooked, for on it Jeanne Demessieux plays most beautifully the three Chorales of César Franck, among his best music; and I hope, too, that the even greater unfashionableness of the medium will not stop us all taking a lesson from Mercury MRL2001, on which Frederick Fennell and the Eastman Symphonic Wind Ensemble show us what we ought to be doing, but are not, about the British military band classics of Holst and Vaughan Williams.

And a special addendum for the Bruckner specialist: if he is going to wait for a better version of the Eighth Symphony than that of Horenstein and the Vienna Pro Musica Symphony on Vox PL9682-1/2 he is probably going to wait a long time.

MALCOLM MACDONALD.

In alphabetical order: Beethoven's incidental music to Goethe's Egmont (Ducretet-Thomson DTL93085), played by the Vienna State Opera Orchestra (i.e. the Vienna Philharmonic) under Scherchen

-a score that as I write has acquired a poignant and urgent topical significancewith the Hungarian soprano Magda Laszlo as soloist in Clarchen's two songs, and Fred Liewehr as Egmont in the final scene. Since reviewing the disc, I have seen the sleeve: tucked inside it, most commendably, is a sheet containing all the words and a translation. But Liewehr's name is nowhere mentioned. Among the several excellent Beethoven piano sonata records which appeared during 1956 (Kempff, Solomon, Gieseking, Katchen), my first choice would be the coupling of the E major Sonata, Op. 109, and the A flat, Op. 110 (Columbia 33CX1374), played by the late Walter Gieseking with an intensity, concentration and sheer beauty of sound which make this disc a worthy memorial to his great gifts. This list is compiled from my personal one of records to give to people at Christmas, and the next item on it is a chamber music disc which should give unfailing pleasure, the Beethoven and the Mozart Quintets for piano and wind, played by Gieseking and Philharmonia wind players (Columbia 33CX1322). Then, Rubinstein's account of the Chopin Mazurkas (H.M.V. ALP1398-1400), the most rewarding group in Chopin's oeuvre. Not a perfect recording, but, of most of the mazurkas, a perfect performance. For my fifth choice, more piano music, but this time unfamiliar: three Clementi Sonatas played by Horowitz on H.M.V. ALP1340. Wonderful pianism brought to fascinating music. And finally from among the vocal records which have come my way during the year, I hesitate between the Pears/Britten performance of Britten's Winter Words (exquisitely done) and Michelangelo Sonnets (less successful) (Decca LXT5095), and Gérard Souzay's vivid account of Ravel's Histories Naturelles, backed by five Fauré songs (Decca LX3149). And I have asked to be allowed a postscript: I reviewed the complete harpsichord works of Rameau, played by Ruggero Gerlin, in December, 1955—but only after I had made my choice for that year. And this treasuable set (Oiseau-Lyre OL50080-2) must not be allowed to slip by without mention just because it happened to fall between the two periods.

Andrew Porter.

Though, owing to other work on the paper, I have not reviewed a great number of records this year, there are still too many claimants for my peace of mind in compiling this list, and final choice has been as hard as ever.

Taking the appropriate months chronologically, there were two choral works in February that could on no account be missed out. Haydn's glorious oratorio, The Creation, in a fine and vivid performance under Markevitch and with Seefried, Holm and Borg as excellent soloists (D.G.G. DGM18254-6) and a magical performance under Beecham of Delius's lovely Sea-Drift with Bruce Boyce as the admirable soloist: with an equally good performance of the composer's tone-poem Paris on the reverse (Philips ABL3088). March brought not a perfect but a very good performance, with

some dialogue, of Mozart's Magic Flute. It does sound like an opera, not a concert version. Conductor, Fricsay, and soloists include Stader, Streich, Häfliger, Fischer-Dieskau and Greindl (DGM18267-9). So little Palestrina is recorded that I particularly welcomed, in May, good performances of the Marcellus Mass, Missa Brevis and Ad Fugam by the Netherlands Chamber Choir under Felix de Nobel (Philips NBL5033).

In August came Dvořák's enchanting "Dumky" Piano Trio in a first-rate performance by the Hansen Trio (Telefunken LGM16034) and in November Beecham's version of Handel's Solomon for which no praise can be too great (Columbia 33CX1397-8). Soloists, Morison, Marshall, Young and Cameron.

That finishes my quota of works: but under Gregorian Chant and Verdi in this number you will find two more choices I feel I must add.

ALEC ROBERTSON.

. Looking back over the past year, I seem to have spent a good deal of my time listening to flamenco discs of variable quality and authenticity, and to records of 18thcentury music from various companies played by self-styled Baroque experts which may have been interesting (not always in a flattering sense) but were rarely outstanding. There were exceptions to the overall feeling of disappointment in these fields, however: both the big Anthology of Cante Flamenco (London Ducretet-Thomson TKL93094/6) and Vivaldi's Four Seasons played by I Musici (Philips ABL3128) are thoroughly recommendable. Of the four discs remaining now from my selected six, three are vocal. Victoria de los Angeles in Spanish songs from 1300 to 1800 (H.M.V. ALP1393), and Fischer-Dieskau in a collection of Beethoven Lieder (H.M.V. ALP1317/8) are unlikely to be overlooked even without special mention in these columns; but in the welter of Bach records it would be easy not to notice Vanguard PVL7028, on which Alfred Deller and the Leonhardt Ensemble perform two cantatas with fine musicianship and in true style-and that would be doing an admirable disc an injustice. Which leaves me only one more choice. So, glancing apologetically at some charming Boccherini (H.M.V. ALP1361) and an excellent Strauss Bourgeois Gentilhomme (D.G.G. DGM18237) as I pass them by, I plump for Oistrakh in the Shostakovitch Violin Concerto (Philips ABL3101), a work which becomes more and more impressive as acquaintance with LIONEL SALTER.

The past year has seen several experiments in recording that have led to distinctly improved standards. I have noted improved control of reverberation, varying with type of music, both on D.G.G. and E.M.I.



recordings. Examples are to be found in the finest version of Beethoven's Eroica Symphony (Columbia 33CX1346) and the finest version of Tchaikovsky's Piano Concerto No. 2 (D.G.G. DGM18292) yet produced, and in a more extreme form in the Irish Guards' record (H.M.V. CLP1076). I wonder how all these will sound on a full-range Electrostatic speaker?

On the other hand, Decca have taken another stride forward both in microphone technique and in transcription from tape to disc; and I give them full marks for what I regard as the best (and most significant recording I know—the Mozart Divertimento

No. 15, on LXT5112) Another fine example is the Collins record of Tchaikovsky's Capriccio Italien on LXT5186.

Amidst many more splendid recordings I am torn for my sixth choice. So, like others, I will cheat and pick two quite different records that have given me unbounded pleasure: the Rita Streich Recital on D.G.G. DGM17052 and the Anna Russell masterpiece of musical exposition in the form of burlesque on Philips BBL7033. And if you want a make-weight, the best operatic recording I have heard this year is the new H.M.V. Aida (ALP1388-90).

P. WILSON.

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

*HE music of Carl Orff is beginning to THE music of Carl Onl is beginning ago he was introduced here on an LP disc containing the Carmina Catvlli, a disc that aroused some excitement and curiosity, and also some derision from certain professional segments. Other Orff works were recorded. Then, in October, the New York City Opera Company staged a fairly early work, The Moon. It got a terrible press; and, for almost the first time in the history of New York, the audience got up and booed. Now, on records, comes a more recent Orff opera, Die Kluge, on two Angel discs, with the Philharmonia Orchestra conducted by Wolfgang Sawallisch. Leading singers in the cast are Elisabeth Schwarzkopf, Marcel Cordes, Gottlob Frick, Rudolf Christ and Benno

Die Kluge is a clever and even intriguing score. It is sophisticated, lively and, one feels, rather superficial. Orff makes a few ideas and a few devices go a long way, and is dependent upon a limited bag of tricks. Through its modernism and advanced rhythmic devices (not to mention orchestral and vocal ones) comes the feeling of a composer who is not afraid to deal in consonance and who can, if he wants to, write a real tune. The fact that the tunes themselves are not particularly inventive does not alter the case. I do not know how well Die Kluge will wear, but I listened to it with interest rather than duty. The performance sounds superb, and Sawallisch in particular makes a good impression.

Only two other operas are on the agenda this month. Epic has released a well-sung Don Pasquale on two discs featured by some glittering singing by Bruna Rizzoli. Others in the cast, all capable, are Renato Capecchi, Giuseppe Valdengo and Petre Monteanu. Francesco Molinari-Pradelli leads the orchestra and chorus of the San Carlo Opera. What a little gem Don Pasquale is! Westminster, on two discs, has brought out Mussorgsky's The Marriage, recorded from a tape made in the Soviet Upion. This is more an extended recitative than an opera; a strange and not very attractive work. Presumably the interpretation is good; at least, the Russian artists

sound as if they know what they are doing. Victor's current list has some fine items. The Furtwängler performance of Beethoven's Ninth has been available in England for some time, so it is not necessary to dwell on its virtues. A magnificent performance of Strauss' Don Quixote presents Toscanini, the N.B.C. Symphony and Frank Miller (the first violoncellist). This disc was made from a broadcast performance on November 22nd, 1953. The recorded sound, though acceptable, is not up to the best current standards, but the interpretation, with its masculinity and poetry, its stunning ensemble and admirable solo playing, puts the record in a very select category. And Beethoven's Violin Concerto, with Heifetz and the Boston Symphony under Münch, is also a select disc. When Heifetz plays certain violin masterpieces, strange how the cry of superficiality invariably comes up. There sometimes may be some truth in the statement; but a performance on this transcendent order of virtuosity, together with a sincere conception, backed by superb orchestral playing and recorded sound, is about all that anybody, and certainly this reviewer, can reasonably demand. Heifetz has another disc, a coupling of the Spohr Violin Concerto No. 8 and a new concerto by

vineyards. London has come out with an imposing release, but all of the items have previously been issued in England. These include Vaughan Williams' On Wenlock Edge, sung by George Maran (released as a 10-incher in England but put out here as a 12-inch disc with some well-known Lieder on the reverse, presumably to take the bite off V-W); Britten's The Little Sweep; Mozart's Così fan tutte with Della Casa, Dermota and the others (I thought that THE GRAMOPHONE reviewer was a little too stern toward this delightfully relaxed performance, though it is probably not as good all-around as the von Karajan set); the Belgrade Opera's Boris Godunov (nowhere near as good as the H.M.V. set); Stravinsky's Oedipus Rex with Ansermet, a contemporary masterpiece; Ansermet in Stravinsky's Song of the Nightingale and

Miklos Rozsa, a toiler in the Hollywood

Pulcinella; the boring six monologues from Frank Martin's Jedermann; Mencelssohn's two piano concertos played by Feter Katin; the Gounod Little Symphony for Winds and two Schubert wind pieces; a brilliant performance of Rachmaninov's Violoncello Sonata by Zara Nelsova; and the Carmirelli Quartet in music by Boccherini.

The current M.G.M. list is devoted to modern composers. William Strickland leads the Vienna Symphony in Cowell's Symphony No. 7 and two rather academic pieces by Robert Ward. The Cowell symphony has some fine ideas that are never really worked out. Carlos Surinach gets a disc to himself; he is a superior craftsman who writes clever, functional music. Two neat French scores on an M.G.M. disc are Ibert's Suite Symphonique (Impressions of Paris) and Rieti's Madrigale; both works, conducted by Arthur Winograd and the M.G.M. Chamber Orchestra, are light and fluffy. Two aggressively modern piano sonatas, by Paul Ben-Haim and Marga Richter, are played by Menahem Pressler; and the only first-class work on this list, Ernest Bloch's Concerto Grosso No. 2 for String Quartet and String Orchestra, is presented by the M.G.M. String Orchestra and the Guilet String Quartet conducted by Izler Solomon. This work is coupled on the disc with secondrate pieces by Marga Richter and George

Other companies have released modern music. Unicorn has an exceptionally wellrecorded disc, played by the Zimbler Sinfonietta under Lukas Foss, containing Bartók's Divertimento, Ives' The Unanswered Question, Milhaud's Symphony No. 4 and Skalkottas' Little Suite. The bracing Baitók work and the haunting Ives one are the highlights here. Westminster also has some Bartók: the Music for Strings, Percussion and Celesta and the Divertimento, in logical, well-executed performances by Boult and the Philharmonic Promenade Orchestra. Westminster in addition has Vaughan Williams' On Wenlock Edge, with Alexander Young, Gordon Watson and the Sebastian String Quartet. Seven songs from Vaughan Williams' Pilgrim's Progress occupy the reverse. On a Capitol disc is the Khachaturian Piano Concerto, in a hard, efficient, xylophone-like performance by Pennario, with the Concert Arts Orchestra under Felix Slatkin.

The Mozart year shows no signs of slackening productivity. Vox has devoted its entire release to the Austrian genius. Going down the list, one sees strong but rough readings of the E flat Divertimento and the Adagio and Fugue by the Kehr Trio; calm, unexaggerated performance of the Violin Concertos Nos. 3 and 5 by Barchet and the Stuttgart Pro Musica

99999

THE VERSATILE
Peter Ustinov
MOCK MOZART
PHONEY FOLK LORE

R3612 (78) MSP6012 (45)

ber, 1956

onole:ues Men els-

by Peter phony for pieces; a maninov's ova; and music by

levoted to Strickland

Cowell's

academic

e Cowell that are Surinach

a superior

functional es on an aphonique

Madrigale; Winograd nestra, are

v modern laim and Menahem

s work on

to Grosso nd String M.G.M. let String

non. This h second nd George

d modem

nally well-

ohony No.

ne bracing

es one are

r also has

lharmonic inster in On Wen-

g, Gordon Quartet. Williams

rse. On a ian Piano ylophone

with the

ix Slatkin. signs of s devoted

n genius. strong but

rertimento

the Kehr formance and 5 by Musica

Strings, e Divertiperform-

Zimbler containing The Un-



Especially for Christmas

GEORGE WELDON

conducting the Philharmonia Orchestra

Minuet ("Berenice")—Handel; Minuet—Boccherini;

Largo ("Serse") – Handel; Solemn Melody—Walford-Davies (Organ: Geraint Jones) SED5507 "Toy" Symphony—Haydn; Sheep may safely

graze (from "Wise Virgins"

Ballet Suite)-Bach, arr. Walton

DINU LIPATTI

Valse No. 8 in A flat; No. 13 in D flat; Nocturne No. 8 in D flat

JOAN HAMMOND

One fine day ("Madama Butterfly"); They call me Mimi ("La Bohème"); Love and music ("Tosca"); O my beloved Daddy ("Gianni Schicchi")-Puccini

KATHLEEN FERRIER

Spring is coming; Come to me, soothing sleep (from "Ottone")-Handel; with Isobel Baillie

Greeting; I would that my love

LONDON SYMPHONY ORCHESTRA

conducted by Muir Mathieson Warsaw Concerto (soundtrack recording);

Charles Williams and his Concert Orchestra

Dream of Olwen and Incidental Music (film "While I live")

(Soloist: Arthur Dulay)

MICHAEL HOLLIDAY

With me ould clay pipe; Darlin' Katie; Marrying for love; Where the River Shannon flows

STEVE CONWAY

Ashes of roses; Mona Lisa (with The Stargazers); A dream is a wish your heart makes; Look for a silver lining

EDDIE CALVERT

By the fountains of Rome; Summertime in Venice; Isle of Capri; Come back to Sorrento

RONNIE RONALDE

Record Tokens

-take the guessing out of giving



Mockin' Bird Hill; The Yodelling Boy; The Yodelling Waltz; Let me sing in Echo Valley SEG7651

7" 45 r.p.m. Extended Play Records

COLUMBIA GRAPHOPHONE CO., LTD., RECORD DIVISION, 8-11 GREAT CASTLE STREET, LONDON, W.J



E



A Section of one of our HI-Fi Rooms

which is best?

Perhaps there's only a few shillings difference in price on two similar hi-fi amplifiers: or speakers: or pick-ups. Is it critical...?
You like the design of one instrument but prefer performance of the other...?
And what's the best speaker within a fixed price range?

At Imhofs there's hi-fi experts at your beck and call—ready to help you: to advise...

... But best of all there's the Imhof Comparator!
This new development of Imhofs
couples all instruments!
In a fraction of a second you can switch
from one hi-fi set-up to another.
In actual fact, 4000 combinations of
different hi-fi amplifiers, tuners,
speakers and pick-ups are available.

And that's the only way for accurate selection: for you yourself to judge.

So pay us a visit. Look around, listen: select!

If you can't manage to visit us personally perhaps we could send you details of equipment and of our range of contemporary cabinets specially designed for hi-fi.

IMHOFS

Alfred Imhof Limited, 112-116 New Oxford Street, London, W.C.1.

Telephone: Museum 7878 (20 lines)

under of the by th bite v Vient interp Wilm Dicki choru Orch Th to di releas is Bru Philh: Toure field and I ceptio surpri uses a patina with a

> is bri choru in ger stand but I Ron two p

Dec

Maria under of a pianis rhythi two N ficial in G by Re her ic serious in D (by tl under Bruno release but a Sympl in lar Iohan word

Italiar is alredisc of Symple N.W.I Isserst manne has a Festive Piano unassu

better. Quart

Ner fewer. Orche Iberia tions a by Ca

Slavorii Quari Georgi under Reinhardt; accurate performances of the Quartets in A (K.464) and C (K.465) by the Barchet Quartet (but a little more bite would have helped); the Symphonies Nos. 38 and 39, with Horenstein and the Vienna Pro Musica in somewhat coarse interpretations; and Horenstein, with Wilma Lipp, Elisabeth Hoengen, Murray Dickie, Ludwig Weber, the Musikverein chorus and the Vienna Pro Musica

Orchestra, in the Requiem.

This performance of the Requiem leads to direct comparison with another just released on a Columbia disc. The conductor is Bruno Walter, who leads the New York Philharmonic, Irmgard Seefried, Jennie Tourel, Léopold Simoneau, William Warfield and the Westminster Choir. Walter and Horenstein have quite different conceptions. Walter is much gentler (though, surprisingly, he is speedier in the Lacrymosa), uses a heavier-sounding orchestra, a thicker patina and rounds off the melodic elements with a more affectionate hand. Horenstein is brisker, more objective, has a better chores, enjoys clearer recorded sound and in general is more "classic" as we understand classicism. It is sacrilege to say so, but I prefer Horenstein.

Rounding out the Vox Mozart issues are two piano concertos-Nos. 21 and 25, with Maria Tipo and the Vienna Pro Musica under Jonel Perlea. This is the playing of a talented but yet rather immature pianist; lots of sparkle and occasional rhythmic unsteadiness. Westminster has two Mozart discs—light-fingered and superficial performances of the Piano Sonatas in G (K.283), D (K.284) and C (K.309) by Reine Gianoli (and where did she get her ideas about ornamentation?); and serious, heavy versions of the Divertimento in D (K.131) and Cassation in B flat (K.99) by the American Chamber Orchestra under Robert Scholz. Columbia, honouring Bruno Walter's 80th birthday, has not only released the above-mentioned Requiem but also the E flat (K.543) and Jupiter Symphonies, again with the Philharmonic, in large-scale, singing interpretations. (A third Walter birthday disc is devoted to Johann Strauss, and it is about the last word on the subject; nobody does it better.) The Angel disc of Mozart's Quartet in B flat, played by the Quartetto Italiano (with Schubert's Quartet in C) is already available in England. Capitol's disc of Eine kleine Nachtmusik (with Haydn's Symphony No. 94), is played by the N.W.D.R. Symphony under Schmidt-Isserstedt in an intelligent, dependable manner. He is a fine conductor. Capitol has also released the Denis Matthews-Festival Orchestra performances of the Piano Concertos Nos. 12 and 14—simple, unassuming playing.

Non-Mozart orchestral recordings are fewer. Ormandy and the Philadelphia Orchestra (Columbia) have a complete lbeila of Albéniz, using the Arbos orchestrations and seven additional ones worked up by Carlos Surinach. Equally colourful is a two-disc Epic set containing Dvořák's Slavonic Dances and Smetana's E minor Quactet in an orchestral blow-up by George Szell, who leads the Cleveland

Orchestra here. The Smetana is surprisingly effective for orchestra, though it seems an unnecessary gesture. And a few "cute" sections mar the Dvořák dances. Epic also has five Concerto Grossi by Corelli, well played by I Musici. Two orchestral discs from Mercury offer Debussy (La Mer, Iberia, Afternoon of a Faun) in steelpoint performances by Paray and the Detroit Symphony, and Beethoven (Symphonies Nos. 4 and 8) played fast and glibly by Dorati and the Minneapolis Symphony. Cluytens and the Berlin Philharmonic present Beethoven's Sixth on an Angel disc: a good, dependable performance, but so are about ten others on LP. Kletzki and the Israel Philharmonic are doing the Schumann symphonies for Angel. Nos. 1 and 4, just released, are not very subtle jobs. There are some pointless ritards and much lily-gilding.

Capitol is responsible for the most ambitious recent chamber music release—a two-disc set of the three Brahms Piano Quartets, with Victor Aller and the Hollywood Quartet. On the whole these are well-articulated, clearly recorded discs, but here and there the string players want to add something of their own—a heavily vibrated phrase à la Elman, or a melodic accentuation that throws matters out of focus. Nevertheless, a fine job. On an Angel disc, David Oistrakh and a group of

Russian instrumentalists are heard in the Schubert Octet. Beautiful but not very exciting playing here; the interpretation is too careful and the emphasis seems to be more on sound than content. Columbia has a superb Dvořák disc—the E flat and F major (American) Quartets, played with flexibility and understanding by the Budapest Quartet.

Among keyboard discs there are only two worth mentioning, and those negatively. Brailowsky is the inspid-sounding pianist in Victor's two-disc set of the Liszt Hungarian Rhapsodies, and Glenn Gould displays an unexpected callowness in Beethoven's last

three piano sonatas (Columbia).

Two splendid choral works are newly available. Handel's Solomon, edited and revised by Sir Thomas Beecham, comes on two Angel discs. Apparently Beecham's version is far from echt-Handel, but the music as heard here is of extraordinary beauty, and I, for one, am glad to accept it on Beecham's terms. The other is Debussy's Martyre de Saint-Sébastien, presented in its entirety by Münch, the Boston Symphony, soloists and chorus (Victor). Münch is a notable Debussyite and the performance is magnificent. Münch himself speaks on the disc, reciting in French the continuity. He has a noble, aristocratic-sounding voice. The man ought to be on the television.

LETTER FROM FRANCE

By IGOR B. MASLOWSKI

WITH the annual meeting of the Académie du Disque Français due on November 30th, all French companies are hastening the release of their products, especially LPs with a French angle, as the Académie awards go only to discs by French composers and/or artists, or discs recorded in France. Véga's latest release of French contemporary music is of particular interest. It includes, besides superb recordings of two Milhaud "minute-operas" under the Milhaud "minute-operas" under the composer, Les malheurs d'Orphée (with Jacqueline Brumaire and Bernard Demigny) and Le pauvre matelot (again with Miss Brumaire and Messrs. Giraudeau, Depraz and Vessières), a remarkable one, by the Opera S.O. under Pierre Dervaux, of Henri Dutilleux's Symphony, one of our major post-war symphonic works.

Érato have issued an LP of Symphonies by forgotten French composers of the eighteenth century: two by Chevalier de St. Georges (1739-1799)—his Symphonie concertante, Op. 9, No. 2, rivalled once Eine Kleine Nachtmusik—and one each by Guénin (1744-1835) and I. Bertheaume (1752-?), in first-class performances by the Ensemble Leclair under J.-F. Paillard. Erato have also issued nine discs of Folk Music recorded during last June's International Choral Festival by Ensembles from France, Germany, Italy, Czechoslovakia and Israel. Six Bach Cantatas—Nos. 55, 151 and 157 on one disc, and 89, 174 and 189 on another are admirably performed

by the Munich "Pro Arte" Choirs and Orchestra under Kurt Redel.

Philips have completed the issues of the Beethoven Quartets by the Budapest Quartet, the fourth complete set available here, with the Pascals, the Veghs and the Hungarians. Two splendid records by I Musici—Concerti Grossi by Torelli and Corelli, are also part of this release which includes, too, a coupling of the Sacre and The Firebird by Ormandy and the Philadelphians; the first LP of a multi-disc Bible with top French theatre artists and incidental music by the Rev. E. Martin; and finally a charming, very much Peter and the Wolf-like musical tale by André Popp, Piccolo, Saxo & Co., a "hi-fi" presentation of the orchestra, narrated by François Périer.

At the time of writing this "Letter", I have not received samples of Pathé-Marconi's November release, but its announced contents look most promising. It includes, on Pathé, a complete recording (transferred from 78s) of Samson et Dalila with Hélène Bouvier, José Luccioni and the Opera S.O. under Louis Fourestier;

GERALD MOORE'S

"The Unashamed Accompanist"

COLUMBIA 335X1043 (LP)

252525252525

and a popular version, in French, of Il Barbiere, with Liliane Berton and Michel Dens. On Columbia there are Franck's Pièce héroique and the 3 Chorals by Edouard Commette; Chopin's "Funeral" Sonata by Samson François, coupled with a recital; and Jolivet's 2nd Trumpet and Flute Concertos played by Roger Delmotte and Fernand Dufrène respectively with the Orchestre National under the composer, coupled with Serge Nigg's Piano Concerto, by Pierre Barbizet and the O.N. under Cluytens.

Club Français du Disque have released Messiaen's masterpiece, the Quatuer pour la fin du temps, in a definitive performance by the composer, Jean and Etienne Pasquier and André Vacellier; Haydn's "Oxford" Symphony and Piano Concerto in D (Heinz Schröter) by the Gürzenich S.O. under G. Wand; and Mozart's Flute and Harp Concerto by Gaston Crunelle and Pierre Jamet under Paumgartner, the second side being a detailed spoken analysis of the work of Roland Manuel.

D.G.G. have issued the Mozart Requiem in two versions: a two-sided normal one and a four-sided one on Archive, where the work is performed within the framework of the Bi-centenary Mass at the Vienna Stephansdom. Excellent performances are given by Eugen Jochum, the Wiener Philharmoniker, Irmgard Seefried, Gertrud Pitzinger, Richard Holm and Kim Borg. Other D.G.G. discs include a splendid reading by Fricsay and the R.I.A.S. S.O. of Dvořák's New World Symphony; a technically impeccable but musically academic performance by Stefan Askenase of Chopin's Waltzes; a flawless but somewhat dry performance by the Loewenguths of Debussy's and Ravel's Quartets;

excellent recordings by Helmut Roloff and the Bamberg S.O. under the late Fritz Lehmann of the two Mendelssohn Piano Concertos and finally a performance by H. Richter-Haaser and L. Hoelscher of Grieg's Sonata for Piano and Violin, Op. 36.

From Supraphon comes an operatic revelation on three LPs, Eugen Suchon's Krititiava (The Whirlpool), a Slovakian musical murder mystery (yes, it is, indeed!), admirably produced by the Bratislava Opera under Z. Chalabala; a no less successful complete recording of Janacek's Jenufa, by the Prague National Theatre under J. Vogel; Smetana's complete Dalibor (released in Britain); and a really stunning performance by Valentin Gheorghiu and the Czech P.O. under G. Georgescu of Rach naninov's Rhapsody on a theme of Paganini.

Chant du Monde's release includes a brilliant Italian operatic recital by the Australian tenor Ken Neatz, with the Paris P.O. under N. Annovazzi; a powerful disc of Russian melodies by Ivan Petroff; and an LP of theme songs from Soviet films.

As for Mercury, they have an interesting disc of "Favourite Sacred Songs" and "Popular Hymns" by Marie Powers; a Flute and Piano recital by Jean-Pierre Rampal and Robert Veyron-Lacroix respectively of works by Mozart, Clementi, Françaix and Piston; and Kodály's Quartet No. 1, well played by the Roth Quartet. Discophiles Français pursue their collection of the complete Bach Clavier Concertos under Ristenpart, latest additions being, on two discs, beautifully played by F. Neumeyer and R. Veyron-Lacroix, the Concertos BWV1054/55/56/58/60 and 61.

(This feature is now concluded.—ED.)



trained to such a degree that the student will be enabled to play the piano with an irreproachable technique and with a feeling for the beautiful sound.

In any appreciation of Gieseking, his "feeling for the beautiful sound" must have first mention. It made a deep impression at his first London recital in 1923; it marked all his playing. On the concert platform, it came almost as a surprise to see this tall, powerfully built man, with a wrestler's shoulders, take his place at the piano, and then hear the eggshell delicacy of his touch. His palette of half tones was more subtle and more sensitive than that of any of his contemporaries, which is why he became the foremost Debussy interpreter of his time. Others besides Gieseking were runowned in Beethoven, in Brahms or in Schumann, but in Debussy he was supreme.

As one thinks about the Gieseking performances one has enjoyed, the scope of his repertory reveals itself. Debussy and Ravel come first to mind probably, then Beethoven, Brahms, Schumann and Mozart, while Mr. Dyneley Hussey, in his Grove article, describes him as an outstanding interpreter of Chopin and one of the finest interpreters of Schubert's music, and refers too to his performance of the Tchaikovsky Concerto. If I had to choose a single work to demonstrate, in a recording, the particular qualities of Gieseking's playing, I think it would be Ravel's Miroirs. Gieseking captures all the mystery, iridescence aid rhythmic subtlety of the pieces: the fluttering moths of Noctuelles, the sun-sleepy birds, the slow heaving of the waters in Une barque sur l'o. éan, the pointed vivacity of the Alborada del gracioso, and the vast tonal perspectives that open up in La vallée des cloches. Then I should turn to the Sonatine, in particular to the stately treatment of the Menuet, to demonstrate the pianist's unusually beautiful pedalling. But either disc of Debussy Preludes would serve equally well.

WALTER GIESEKING

5 Nov, 1895—26 Oct. 1956 By ANDREW PORTER

THE death of Walter Gieseking in London last month robbed the world of a pianist who was still at the height of his powers-who was, indeed, still concerned with and conquering new interpretative problems. When reviewing his coupling of the Beethoven E major and A flat piano sonatas, Opp. 109 and 110, last month, the present writer tried to describe how Gieseking's Beethoven playing had developed a new refinement, concentration and beauty. There were also signs in his latest Mozart recordings, the Piano and Wind Quintet and the D minor and C major Concertos, that-after the relatively disappointing Complete Piano Works-he was moving towards an ideal synthesis of the prim, "correct", modern fashion in Mozart and the more lyrical, expansive style of former days. We can be grateful that his readings of Debussy and Ravel have been preserved: we must regret the Beethoven, the Mozart (who knows what else?), that we have lost.

His death cut short a series of recording sessions for Columbia during which he was engaged on the Beethoven sonatas (he had intended to complete the series), Grieg's Lyric Pieces, and some of Mendelssohn's Songs without Words. Some of these are still to come, and I am told that they will be a worthy legacy of a great and scrupulous artist.

Gieseking was born in Lycns in 1895, the son of a German doctor and entomologist then living in France. He began to play the piano at the age of 4, but had no regular or systematic training until he went to the Hanover Conservatory in 1911 to study under Karl Leimer. Five years with Leimer constituted his entire schooling as a pianist, and under him Gieseking must have acquired his tremendous power of concentration. As is well known, he rarely practised, except to go over a piece the performance of which had not satisfied him. He was a phenomenal sight-reader. In his introduction to Leimer's book, The Shortest Way to Pianistic Perfection, Gieseking lays stress on a continuous self-hearing, so that through this "the sense for tone-beauty and for the finest tone-shadings can be

William . Grammophen Gesellschaft

DECEMBER RELEASES Available 1st December

JOHANNES BRAHMS

Sonatas for Clarinet and Piano No. I, F minor . No. 2, Eb major, Opus 120 Antoine de Bavier, Clarinet · Andrzej Wasowski, Piano

WOLFGANG AMADEUS MOZART

Symphony No. 29, A major, K.201 RIAS Symphony Orchestra, Berlin Piano Concerto No. 19, F major, K.459

Clara Haskil, Piano . The Berlin Philharmonic Orchestra . Conductor : Ferenc Fricsay

Il Trionfo di Afrodite (Concerto scenico) Annelies Kupper · Elisabeth Lindermeier · Elisabeth Wiese-Lange · Richard Holm Ratko Delorko · Kurt Böhme · Choir and Symphony Orchestra of the Bayerischer Rundfunk Conductor: Eugen Jochum

MAURICE RAVEL

Piano Concerto, G major NWDR Symphony Orchestra · Conductor : Hans Schmidt Isserstedt

IGOR STRAWINSKY

Capriccio for Piano and Orchestra Monique Haas, Piano · RIAS Symphony Orchestra, Berlin · Conductor: Ferenc Fricsay

JEAN SIBELIUS

Finlandia · Valse Triste · The Swan of Tuonela · Bolero (Festivo) The Berlin Philharmonic Orchestra · Conductor : Hans Rosbaud

IGOR STRAWINSKY

Sonata for Piano

SAMUEL BARBER

Excursions, Opus 20

AARON COPLAND

Sonata for Piano Andor Foldes, Piano

PETER TCHAIKOVSKY

Symphony No. 4, F minor, Opus 36 The Leningrad Philharmonic Orchestra · Conductor: Kurt Sanderling

Symphony No. 5, E minor, Opus 64

The Leningrad Philharmonic Orchestra · Conductor : Evgeni Mravinsky

CURTAIN UP

Arias and Orchestral Music from Operas of the late 18th and 19th centuries Annelies Kupper · Petre Munteanu · Rita Streich · Peter Anders · Christel Goltz 331/3

DGM 18227

DGM 13318

DGM 18305

DGM 19004

DG 17025

DGM 18279

DGM 18332

DGM 18333

DGM 18169

Please write for inclusion in our mailing lists to:

HELIODOR RECORD COMPANY LIMITED · 8 CLARGES STREET, LONDON, W.I · GROSVENOR 3095-6 & 7355 SUBSIDIARY COMPANY OF THE DEUTSCHE GRAMMOPHON GESELLSCHAFT, HANNOVER

e student with an a feeling king, his

d " must

er, 195

a deep recital in On the ost as a ouilt man, his place e eggshell e of half sensitive aporaries, foremost . Others wned in

chumann, king perope of his nd Ravel eethoven, while Mr. article. iterpreter terpreters oo to his Concerto. o demonparticular think it Gieseking ence aid he flutter-

vallée des Sonatine, ent of the pianist's

epy birds,

in Une ity of the

ast tonal

ut either

dd serve



★ You choose it ★ out of this..



and this tells you all about it.



"I will discourse to you most excellent sweet music"



* The EM.G. Gift Token
the Ideal Christmas Gift

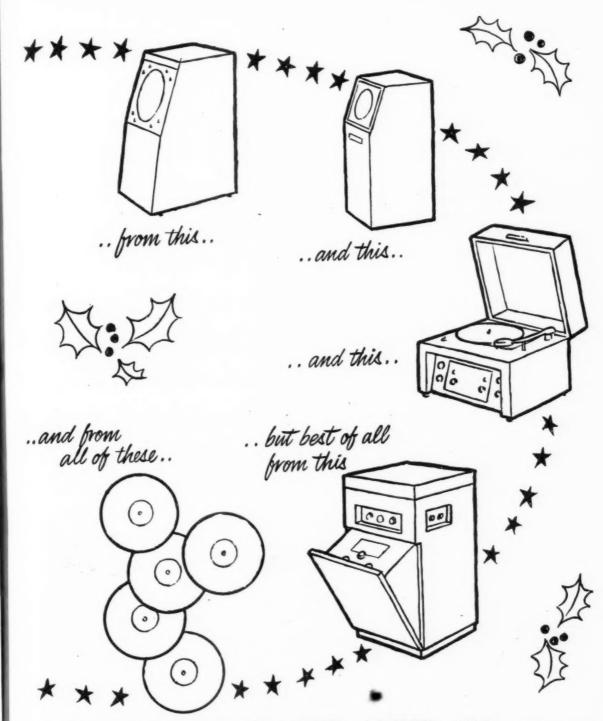
EMG HANDMADE GRAMOPHONES LIMITED

1956

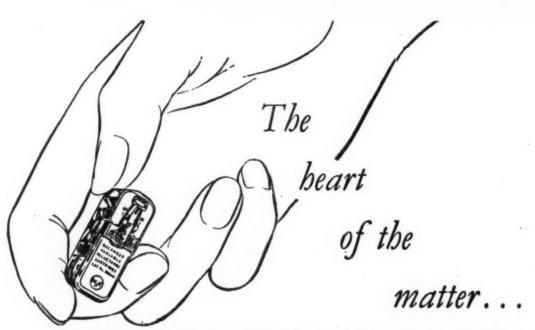
 \star

n

E D



6 NEWMAN STREET · OXFORD STREET · LONDON · W.I MUSeum 9971



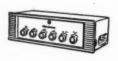
The RCA New Orthophonic High Fidelity Pick-ups are built around an entirely new 8-pole balanced variable reluctance cartridge.

A special feature of the design, which represents a completely new departure in gramophone disc reproduction, is the change-over mechanism. The single cantilever construction of the dual stylus model, completely eliminates the mechanical resonance previously experienced with normal type turnover Pick-ups. The dual styli are both mounted on the one cantilever and the change-over from one stylus to the other is effected by a positive toggle action.



RCA Pick-ups are available with single or dual stylus cartridges with diamonds and sapphires, and a choice of two arm lengths. The long arm models will track records up to 16" in diameter, and the normal length arm tracks any record up to 12' diameter. The Pick-ups will fully load any normal High Fidelity amplifier without the use of a step-up transformer. A tracking pressure selector is built-in on all models, with an adjustable pedestal to suit any height of turntable.









F/M TUNER

TRANSCRIPTION DECK

PRE-AMPLIFIER

MAIN AMPLIFIER

LOUDSPEAKER



New Orthophonic High Jidelity

RCA GREAT BRITAIN LTD. (DEPT. HPL), LINCOLN WAY, WINDMILL ROAD, SUNBURY-ON-THAMES, MIDDLESEX.

TEL: SUNBURY-ON-THAMES 3101

An Associate Company of Radio Corporation of America)

prolif ances Conc 1952and t accor 10-in Corner both admi Moza Kara Grieg with passa and appea conce beaut

Dec

sides (in 195 The Beeth the co sonat Th Giese tribut

in th

great 78s. let us

made

The Ro our A has p diffici recor disast called inven short ruptc the re crowe and reada of the

indus aesth the ! ranco fideli to ke factor ing h

at or

corre In

Gieseking was a prolific recorder-too prolific, we sometimes felt, when performances of Beethoven's Fourth and Fifth Piano Concertos came out which seemed rather less than deeply considered. These were in 1952-3, made with Karajan as conductor, and the two men did not seem to be in accord. But in 1953 there also appeared the 10-inch coupling of Debussy's Children's Corner Suite and Schumann's Kinderscenen, both of them model performances which one could go on playing again and again in admiration. Grieg and Schumann and Mozart A major concertos (all three with Karajan again) presented a mixture of inimitable touches-the opening of the Grieg, the Intermezzo of the Schumannwith a strange, cursory treatment of other passages. Two Beethoven sonata records, the "Pathétique" and "Moonlight", and "Waldstein" and "Appassionata", appeared in 1953, which were models of concentrated thought expressed in terms of beautiful tone. During 1954-5 came the great Debussy series, replacing the pre-war 78s. (The Suite Bergamasque is still missing; let us hope that the deleted SP set is soon made available on microgroove.) Four sides of Brahms piano pieces which appeared in 1955 (some separate items were previously released on 78) were full of beautiful things. The last recordings, the Mozart and Beethoven quintets, the Mozart concertos, the complete Ravel and the late Beethoven sonatas, all showed Gieseking at his greatest. The musician who supervised some of

The musician who supervised some of Gieseking's last recording sessions has contributed the following more personal note:
"When I was working with Gieseking in the middle of September on a week's

recording sessions of six hours a day, he seemed, indeed was, in excellent health and spirits. I thought of him as a reserved personality who might perhaps be difficult and demanding: but at the end of the first session we were, and remained, on the best of terms. With a recording engineer very sympathetic to the occasion, and unfailingly patient and helpful, the week proved happy and memorable: and I was delighted to hear that the great pianist had also enjoyed it.

"A small thing broke the ice. There was a troublesome B flat on the upper reach of the piano he was using and, remembering that Giescking was, like his father, an entomologist, I told him that 'B flat' was, in years gone by, a genteel term for a bed-bug, pediculus humanus, which greatly amused him.

"His care for detail was most impressive: every note in every part had to have its exact weight of tone, and he would not be satisfied until that had been accomplished".

Gieseking's LP recordings (let me add the accompaniments played for Elisabeth Schwarzkopf's Mozart recital, then all will have been mentioned) enable us to form a fairly complete picture of the artistic personality: supreme in one field of the repertory, and uniting his unrivalled command of tonal shading with an interpretative insight that made him one of the foremost in several other fields. The LPs do not tell all the story, however. We must not forget, for example, the wonderfully poetic account of the Liszt E flat Concerto which Gieseking recorded with Sir Henry Wood. But space forbids more reminiscing about his 78s.

sing Casta diva several hundred times into the recording horn.

It fell to Emil Berliner to solve this particular problem, with the introduction of the flat disc, and it was he who engaged, as accompanist and talent spotter, Fred Gaisberg, who has delightfully related his experiences in *The Music Goes Round* (Robert Hale). The race was now on but the repertoire of serious music remained very small until the arrival of Gianni Bettini and his Micro-Phonograph. This man, an aristocrat of the gramophone world was not interested in mass production, his slogan was "High grade records, High class music, and only by Leading Performers and World Famed Artists". The list of these cylinders given in this book, nearly all of which have disappeared, is enough to make a record collector swoon. Many of them were records made for him privately.

As Mr. Gelatt goes on to trace the progress of "the talking machine" to a musical instrument the canvas becomes very crowded though the general picture remains c'eur. He pays a just tribute to the operatic artists who made the gramophone respected as a musical instrument. That by the end of 1905 they had been enticed into the recording studio to perform for the lowly 'talker' was a fact of immeasurable significance. They mellowed the gramophone with the patina of high . Victor's red seal records were here pre-eminent—they could alone afford the singers' high fees—Europe led the way in orchestral and instrumental recording. In 1913 the Victor catalogue could only show two recordings of the Leonore No. 3 Overture, one heavily cut, cut movements only from the Fourth and Fifth Symphonies and the Emperor Concerto, one movement from Mozart's Harp and Flute Concerto and an abbreviated Surprise Symphony, and the Columbia Catalogue fared no better. Germany, in 1909, was able to produce the Prelude and Liebestod from Tristan (uncut?) and moved a critic to say the music "was recorded almost to perfection": and in England both H.M.V. and Columbia were forging ahead by the end

The subsequent history of the industry takes us, with a wealth of detail, through the developments of electrical recording to the present day and includes a harrowing account of the near-extinction of the American phonograph and record business in the great slump of 1929. It remains to be said that in the course of this very interesting book the author pays a handsome tribute to The Gramophone magazine and

its founder.

Joe Batten's Book

Joe Batten, recording supervisor, accompanist, and conductor, was Fred Gaisberg's

THE ONE AND ONLY

Peter Dawson

in "Mandalay Scena"

"HIS MASTER'S VOICE" 7EG8157(EP)

BOOK REVIEWS

The Fabulous Phonograph

Roland Gelatt, a regular contributor to our American contemporary High Fidelity has produced an admirable account of the difficult birth and gradual maturity of the record and gramophone industry, its trials, disasters, and triumphs, in a book fittingly called The Fabulous Phonograph (Cassell, 21s.). Fabulous indeed; a history of inventiveness and enterprise, prophecy and short - sightedness, bickering and bank -ruptcy, false claims and true ones, with all the relevant and jostling facts assembled by the author in so masterly a way that the crowded narrative runs perfectly smoothly and even at its most technical remains readable and understandable. "A history of the phonograph," says Mr. Gelatt, "is at once the history of an invention, an industry, and a musical instrument. It cannot be otherwise: Science, business and aesthetics are inseparably commingled in the historical progression from Edison's rancous tin-foil apparatus to the high fidelity reproducers of to-day". He manages to keep an even balance between these factors and so has been so careful in checking his sources that the British edition, the last issued, called for only a few and minor corrections.

In 1878 Edison made ten predictions of

the way his invention would benefit mankind and all but one (articulate clocks) have come to pass. Not only reproduction of music, but talking books for the blind, the dictaphone, and the use of telephone lines for recording purposes, were forseen by this extraordinary genius. Seven years later a doctor foresaw that a woman's cries in the different stages of labour would be recorded—and such a record was issued

by Argo last month!

Unfortunately the restlessly inventive Edison deserted the phonograph temporarily for electric light and so, as Mr. Gelatt neatly puts it "mankind gained the incandescent lamp, but posterity lost Jenny Lind and Franz Liszt". Others took up his work and when he returned to surpass their achievements Hans van Bülow was among those to record his playing. When he heard the play back (of a Chopin Mazurka) he fainted dead away, whether because of his performance or because of the reproduction has (the author says) never been discovered!

Mr. Gelatt gives an entertaining account of the days, in the early 90s, when no processing of master discs was possible, one reason why no commercial discs were made by artists such as Patti. A prima donna could hardly have been expected to

opposite number and in the book with the above title (Rockliff, 35s.), which has a foreword by Sir Compton Mackenzie, he gives a modest and engaging account of his experiences in sound recording up to 1950. It is the book of a happy and contented man and has many pleasant stories of the artists, in many different fields of music, he had to deal with. There is a number of interesting illustrations.

For Opera Lovers'

Just as we go to press two literary items of considerable interest have been received. The first is the promised illustrated booklet by Harold Rosenthal to accompany the H.M.V. issue Fifty Years of Great Operatic Singing, which was reviewed by Philip Hope-Wallace in the September issue. After an introduction which poses the question, "When was the Golden Age of Singing?", the booklet lists the contents of each record in the set and then there follows biographical notes and illustrations on the artists taking part. Priced at 2s. 6d. the booklet is of great interest even if you are not in possession of the records which it is intended to accompany. Copies are available from your local record dealer or directly from The Gramophone Co. Ltd., 8-11 Great Castle Street, London, W.1.

The other item is of a very different nature: it is The Decca Book of Opera (Werner Laurie, 40s.). To undertake a review of this work, which occupies some 556 pages, in the time at our disposal is quite out of the question. Thus, for the moment the following details, which surely must be of sufficient inducement for the majority of intending purchasers, will have

to suffice. The compilers of the volume believed rightly that no single critic, however accomplished, could be called upon to write with equal perception on all periods of musical history. Therefore the contributors to this volume number thirty-six: they include Professor Gerald Abraham on the Russian school, Alec Robertson on Wagner, Martin Cooper on his well-loved French composers and William Mann on Richard Strauss, to name just a few. The introduc-tion is by the late Erich Kleiber and our friend Harold Rosenthal appears again with brief biographical sketches of the best-known opera singers and conductors of to-day, although understandably omitting some of the better known artists recording for other companies. The main part of the book, "Composers and their Operas" covers the well-known works in addition to some which make less frequent appearances. There is a study of each composer listed as well as a synopsis of the libretti of those operas which appear either in full, or in part, in the Decca Group Catalogues. Some additions to this rule include Delius's Irmelin and Koanga and Rimsky-Korsakov's Mozart and Salieri. The discography at the end of the book, which lists by composer all the operatic LPs and MPs available on the Decca and associated catalogues, shows just how much this company has achieved in this particular field. Finally, to round off the book there is a comprehensive index and credit must be given to the three

editors, Robert Boas, David Drew and Quita Chavez, all members of the Publicity Department of The Decca Record Company.

Jazz Book Club

Books on jazz, both new and those which have become out-of-print "classics", are becoming available, in most cases at considerably reduced prices, thanks to the Jazz Book Club promoted by the wellknown publishers Messrs. Sidgwick and Jackson, Ltd., of London.

Already available are Mr. Jelly Roll, Alan Lomax's life story of Jelly Roll Morton (Cassell, 18s.); American Jazz Music by Wilder Hobson (Dent, out-of-print); and Eddie Condon's We Called It Music (Peter Davies, 12s. 6d.). It is hoped that the next three will be Stanford Whitmore's novel Young Man With A Horn (Gollancz, 15s.); the Brian Rust-Walter C. Allen King Joe Oliver, with its astonishingly complete and detailed Oliver discography (previously published only in America); and Humphrey Lyttelton's autobiography I Play As I Please (MacKibbon and Kee,

15s.).
The Club editions of all these books are obtainable at 6s. 9d. each, post free, by club members, and joining involves no more than an undertaking to purchase all six of the books to be issued by the club each year at the rate of one every two months. Address enquiries to The Jazz Book Club, Dunhams Lane, Letchworth,

W.E.R.M. 3rd Supplement

Orders may now be placed for the third supplement of the Clough and Cuming World's Encyclopaedia of Recorded Music. This supplement covers the years 1953, 1954, 1955 and part of 1956: these, as we all know only too well, have been fruitful years and the supplement therefore will look more like the original edition in size. The price will be 8 guineas. Orders may be placed through the usual channels or directly with the publishers, Sidgwick and Jackson of 1 Tavistock Chambers, London, W.C.1. In North and South America and in Canada the Encyclopaedia is being handled by London Records Inc.

Books Received

The Growth of Music by H. C. Colles (O.U.P., 30s.). This work which offers a reasonably short and concise history of music was first published some forty years ago. It has now been revised and brought up-to-date by Eric Blom. Modest Mussorgsky by M. D. Calvocoressi (Rockliff, 42s.). A new assessment of the composer's contribution to modern musical development written by an accepted authority.

The Music Lover's Pocket Book compiled by Harry Dexter and Raymond Tobin (Evans Bros., 5s.). A small reference book listing such things as the world's great orchestras, famous signature tunes, platform and pen names, musical periodicals etc. Great Concert Artists, photographs by Roger Hauert, text by Bernard Gavoty (Rockliff, 7s. 6d. each). Pictorial albums featuring Furtwängler, Milstein, Schuricht, Fournier, Casals, Karajan, François, Rubinstein and Cluytens.

The Open Annual, No. 3, edited by Harold Rosenthal (Calder, 21s.). Another successful illustrated production in this annual series directed this year mainly towards Italian opera. Includes surveys of opera in Gt. Britain, U.S.A., France, Holland, Italy, Germany and Austria with additional articles on the Vienna State Opera, the Bolshoi Theatre and 20th Century Italian

Miniature Scores and Libretti

The following miniature scores have been received from Ernst Eulenburg of 38 Dean Street, London, W.1. Marcello: Concerto for Violin in D major (3s. 6d.). Mendelssohn: Octet, Op. 20 (6s.). Mozart: Mass in C minor, K.427 (20s.). And from the Decca Record Company we have received the original libretto in Russian, with an English transliteration and line-by-line translation, of Eugene Onegin (7s. 6d.).

Anthology of Cante Flamenco

Some of the dissatisfaction I expressed with the method of presentation of the large Anthology of Cante Flamenco released by London Ducretet-Thomson seems to have been shared by the company itself, for rather belatedly, some weeks after the issue of the discs, comes a booklet which obviously seeks to make amends. It gives some notes on the singers taking part, and the full text (with English translations) of all the songs: unfortunately these, though interesting, are not of great importance, and what is lacking is still the authoritative and clear exposition of the whole subject which could make this a standard work of reference of immense value. No light is shed on the puzzling system of classification of which I complained; the extraordinary claim is still made that cante jondo is part of flamenco, when it is in fact its parent; and the brief notes on the songs, while not giving definitions of the various styles in terms of verse-forms and musical rhythms, only add to the confusion by undigested or unexplained remarks: e.g. "The form known under the title of Los Cabales is merely a Siguiriya cambia" (. . . . "and what's that?"); "In form the Rondeña has points of contact with the Siguiriva, the Martinete and the Fandango" (. . . . " well, what points?"). Please, please, before the public retires baffled and a great opportunity is lost, cannot someone in authority take in hand the whole question of presenting this important issue properly? L.S.

New Capitol Series

A new Capitol twelve inch LP series, bearing the prefix "T", has just been launched at a retail price, inclusive of Purchase Tax, of 32s. The manufacturers state that only certain types of recorded material and artists will be available in this category, which is not intended to replace either the "LCT" or "CTL" series, but which will supplement the Capitol twelve inch range. Among the artists included in the first release are Ray Anthony, Duke Ellington, George Shearing, June Christy and Jane

ALBINO Twelv BACH, Flute

Decen

BACH, Flute Sonata Suite BARBE

Excur BARTO Second

BEETH Ah, Pi Piano String Trio N Songs BRAHN

Clarin Preluc Preluc Fugue Elever Chora O H CLARK Trum

COPLA Piano DONIZ " Don FAURE

Pavar FRANC Psych GLAZU The S

HANDE Water " Ber HAYDI

KHACI Masqu KODAI Suite

LISZT

Hung MEHUI Overt MENDI

MONTE " L'C MOZAF

A Mu Anda Adag Adag Fanta Symp Strin Trio

PURCE Sona RACHI

R

R

R

S

253 251

259

François,
Harold
success- annual
towards of opera
Holland, Iditional
era, the
Italian
s have

rr, 1956

burg of farcello: s. 6d.). Mozart: nd from e have Russian, line-by-7s. 6d.).

xpressed he large sed by to have self, for he issue byiously e notes full text songs: ing, are lacking

position ake this nmense uzzling I comis still lamenco. ne brief giving

erms of ly add or unknown erely a what's ia has a, the " well,

ore the opporthority resent-L.S.

earing

d at a

MENDEL SSOHN

MONTEVERDI

eplace	
s, but	
e inch	
e first	
ngton,	
Jane	

of 32s.	
types	
ailable	
eplace	
, but	
e inch	
e first	

types	ı
ailable	ı
eplace	ı
s, but	1
e inch	ı
e first	ı
ngton,	1

INDEX	ТО	REVIEWS
NONI	lingue	

INDEX TO REVIEWS	
ALBINONI Twelve Concerti a Cinque	Page 254
BACH, C. P. E. Flute Concerto in A minor	254 254
BACH, J. S. Flute Sonatas, BWV1030-2 Sonata in A minor for unaccompanied Flute Suite No. 3—Bourrees Nos. 1 and 2	254
BARBER Excursions, Op. 20	256
BARTOK Second Suite, Op. 4	249
BEETHOVEN Ab, Perfido, Op. 65 Piano Concerto No. 3 String Quartets Op. 18, Nos. 3 and 4 Trio No. 4 in D Songs — Fischer - Dieskau	260 249 254 255 258
BRAHMS Clarinet Sonatas Op. 120, Nos. 1 and 2 Prelude and Fugue in A minor. Prelude and Fugue in G minor. Prelude and Fugue in G minor. Eleven Chorale Preludes, Op. 122. Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid".	255 257 257 257 257 257
Trumpet Voluntary	250
COPLAND Piano Sonata	256

COPLAND		
Piano Sonata	256	
DONIZETTI		
"Don Pasquale"—complete	261	
FAURE		
Pavane	250	
FRANCK		
Psyche—Symphonic Poem	250	
GLAZUNOV		
The Seasons—Ballet	250	
HANDEL		
Water Music—complete	250	
Suite Nos, 1, 3, 4 and 6 "Berenice"—Minuet	250 250	

HAYDN	
Harpsichord Concertos in D major and G major Toy Symphony	255 250
KHACHATURIAN	
Masquerade Suite	251
KODALY	
Suite for unaccompanied 'cello	256
LISZT	
Hungarian Rhapsodies, Nos. 8-19	257
MEHUL	
Overtures—Timoleon, Le Tresor Suppose, La Chasse deJeune Henri	251

MOZART								
A Musical Joke			 					2
Andante in F major			 		0			21
Adagio and Allego in F major.			 					21
Adagio in C major			 	0 0			0	21
Fantasia in F minor	***		 		*			2
Divertimento No. 11			 					2
Piano Concerto No. 19			 					2
Serenade No. 13			 					25
Symphony No. 29			 					25
String Quartets K.158, 159 and	1 16	0.	 					21
Trio No. 4 in E major			 		*			2
PURCELL								

	255 258	
	255 257 257 257 257	
	257	
	257	
	257	
	257	
gkeit,		
gkeit,	257	
	250	
	256	
***	261	
	250	
	250	
****	250	
	250 250 250	
	250	
	250	
najor	255 250	
	251	
		-
	256	

AVEL	Page	TCHAIKOVSKY
Cinq Melodies Populaires Greques	258 250	Casse Noisette—Ballet Suite
EUBKE		VERDI
Organ Sonata on Psalm 94	257	Requiem Mass
EGER		WAGNER
Suite No. 2 for unaccompanied 'cello	256	Wesendonck Lieder "Lohengrin"—Einsam in truben Tagen
CHUBERT Five Minuets: Five German Dances	252	" Parsifal "— Ich sah das Kind" Die Walkure "—Der Manner sippe
BELIUS		WEBER
Finlandia : Valse Triste : Swan of Tuonela :		Arias by Brouwenstijn
Bolero (Festivo)	253	COLLECTIONS
TRAVINSKY		Classical Reissues Curtain-Up—Operatic Items
Capriccio		Florence Foster Jenkins
Piano Sonata	256	Gregorian Chant—Christmas

ANALYTICAL NOTES AND FIRST REVIEWS

PAUL BRYANT PHILIP HOPE-WALLACE ALEC ROBERTSON

ROGER FISKE TREVOR HARVEY MALCOLM MACDONALD . ANDREW PORTER . LIONEL SALTER **DENIS STEVENS**



ORCHESTRAL

BARTOK. Second Suite, Op. 4 (revised 1943 version). Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury MRL2502

(12 in., 39s. 7½d.). Quantitatively this record is on the ungenerous side: "duration 25 minutes", says the score, and even if Dorati puts about seven minutes on to that, it should have been perfectly possible to have issued that much on a 10-inch disc. But that's a price you have to pay for a recording of which no alternative version at present exists; and from any other point of view there will not be many faults found with it-save that, on my copy at least, the strings are rather out of focus on side 1. (It is possible, while we are considering defects, to wish also that the first horn had had a less apologetic tone.) But otherwise the playing is excellent—the frenziedly difficult string parts of the scherzando second movement (with its wry fugue) are brilliantly handled, and the whole thing sounds most exciting. This Suite, for all that it is so rarely heard, could well become a popular favourite like the Concerto for Orchestra; for though it was fairly extensively revised in 1943, it is basically very early Bartók (1907), belonging to the period in which he was just beginning to make use of authentic Hungarian folksong. It begins, in fact, in the most respectable and diatonic way, quite enough to allay the latent suspicions of elderly aunts; and though it develops a more characteristically

Bartókian flavour (one suspects, to some extent, the revision of 36 years later), it is never anything but easy on the ear and straightforward to follow.

BEETHOVEN. Concerto No. 3 in C minor, Op. 37. Cor de Groot (piano), Vienna Symphony Orchestra conducted by Willem van Otterloo. Philips ABR4047 (10 in., 28s. 8d.).

Backhaus, V.P.O., Boehm Kraus, V.S.O., Moralt Arrau, Philadelphia, Ormandy Gilels, Conservatoire, Cluytens Fischer, Philbarmonia, Fischer

(2/55) (H)BLP1063 Kempff, Berlin P.O., Kempen (12/55) DGM18130 De Groot and Otterloo give an impetuous reading of the concerto, a reading which illuminates principally the first movement, played with a splendid drive. The initial promise is not, however, altogether fulfilled. At the end of this movement de Groot diverges from Beethoven into an extraneous and not particularly convincing cadenza; the slow movement lacks serenity, suffering from a rather forceful attack; and the rondo, when well under way, is interrupted by a slackening of speed for its central

Similarly the recording does not, in total effect, quite fulfil its initial promise. It gives a fine sound to the orchestra, and perhaps an even finer sound to the solo piano; but the two are not at all well balanced. Playing alone, either is excellent; playing together, the orchestra is constantly overshadowed by the soloist. In places this actively distorts the music: the beginning of the rondo may be instanced, where the listener's ear remains with the soloist's arpeggio accompaniment after the tune has passed to the oboes and bassoons.

With a better balance, a correction of a tape-fault during a wind passage in the first movement, and a better choice of cadenza (why not Beethoven's ?), this version of the

C minor concerto would have been competitive with the very best, for it has many virtues. As it is, I would still recommend Kempff's D.G.G. disc, a very smooth recording of a most sensitive performance.

FAURE. Pavane, Op. 50. FRANCK. Psyché—Symphonic Poem. RAVEL. La Valse. Detroit Symphony Orchestra conducted by Paul Paray.

Mercury MRL2510 (12 in., 39s. 7\flat.). Paray is heard at his best in French music, and these are enjoyable versions of the three pieces. Psychi, which takes one side, is presented in its usual shortened form (see the review of the Philips complete version, in The Gramophone for last October, for explanation). I liked the fine-drawn tone of the strings here, which is more ethereal in effect than a rounder sound would have been. The Ravel is rather brassy, perhaps, without the glamour and glitter of the best recordings available, but it has plenty of impetus. The playing is suitably cool and reposeful in the Fauré Pavane—a good flautist—in fact this is the best available version of it.

GLAZUNOV. The Seasons, Op. 67—Ballet. Orchestra de la Société des Concerts du Conservatoire de Paris conducted by Albert Wolff. Decca LXT5240 (12 in., 39s. 7½d.).

French Nat. Rad., Desormiere (5/52) CTL7018 The Seasons, first produced at the Hermitage Theatre in St. Petersburg in 1900 and a few days later at the Maryinsky, was one of Petipa's last ballets. Four linked tableaux, starting with Winter, constitute its "book". The Seasons is the last of Glazunov's three ballets. Its music is less "Russian", more delicate and fanciful, in a word more "Tchaikovskian", than that of the more dramatic Raymonda, also a Petipa ballet (recorded on Capitol Petipa ballet (recorded on Capitol CTL7036). Indeed the music is ideally pretty, with light, ingenious scoring and captivating melodies. Some of it has been brought back into currency by Robert Irving, who drew on Winter (including the Frost Fairy variation which Glazunov composed to accompany Pavlova), Summer and Autumn for parts of the score to Frederick Ashton's recent Birthday Offering.

Désormière's 1952 version was highly praised in its day. It still sounds well, but not nearly so well as the new Decca: comparison of the two shows startlingly how much our standards of sound reproduction have gone up. The orchestral playing is delicate and shapely, the recording first-rate. Recommended. A.P.

HANDEL. Water Music. Ralph Downes (harpsichord), Christopher Taylor (recorder), Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. Nixa NCL16017 (12 in., 39s. 74d.).

Berlin P.O., Lehmann (11/54) APM1400 Boyd Neel Orch. (2/55) LXT298 Caken straight through one piece after

Taken straight through, one piece after another, all twenty of them (the number varies slightly according to how you divide), the Water Music seems to me almost unbearable. I long for it to come to an end. Since we are not on the river, being entertained across the water, but in a room, I would suggest that the most enjoyable gramophonic way of presenting the Water Music would be divided into two suites, and played now as lightly, delicately and enchantingly as possible (in the sort of way that Beecham gets his instrumentalists to play in Handel's Solomon), now boldly and resolutely and in conventionally "Handelian" manner. Above all, there should be contrast. (For the division into two suites, see Basil Lam's suggestion in his chapter of Gerald Abraham's Handel symposium, published by O.U.P.; the result is summarised in the review of the Decca Water Music.)

Contrast is what is missing in the new Nixa disc. Boult seems to have followed the Chrysander Händelgesellschaft edition, not shuffling the order about as Boyd Neel did, but allowing himself more repeats than did Fritz Lehmann. (The Minuet, No. 4, for example, is given in a much fuller version.) Sir Adrian receives a better recording than either of his colleagues; and when taken in small doses, there seems to be no doubt that his new version is the most desirable. But it has about it an insistent quality which becomes progressively less pleasing. What at first we may deem an admirable briskness becomes, after half an hour or so, a relentless drive. The Minuet No. 4, the Hornpipe No. 8, and the Allegro moderato No. 10, are particularly hard-driven. It is not just a question of fast tempi-but of insufficient breathing-space, of not allowing melodies to find their natural shape, of not relaxing the tension occasionally.

There is no genuine point of repose not even when Christopher Taylor's recorder enters with its cool, pretty tone in No. 12, Minuet—until we reach No. 15, Air, where in the Trio section for oboes and bassoon we at last relax for a moment.

In its forthright way, the orchestral playing is of good quality: the important horns shine, especially in the prettily scored Minuet, No. 6, and the final Coro is massive and imposing. The harpsichord is heard making a clishing sound from the start, but its tone does not really emerge before No. 5, Air. The recording is forward and bright, here and there flawed by rather strong pre-echoes. The alternatives are the ill-recorded and prosaic Archive under Lehmann, and the inflexible Boyd Neel version.

A.P.

HANDEL. Water Music—Suite Nos1, 3, 4 and 6 (arr. Harty). Minuet
from "Berenice" (arr. Whittaker).

CLARKE. Trumpet Voluntary (arr.
Wood). George Eskdale (trumpet),
London Symphony Orchestra
conducted by Charles Mackerras.
H.M.V. 7EP7031 (7 in., 11s. 10d.).

An unambitious little record, which succeeds admirably in what it sets out to do: to provide acceptable versions of four well-liked arrangements. The numbers from Harty's Water Music Suite are the Allegro, Bourrée, Hornpipe and final Allegro deciso, cleanly played and cleanly recorded.

Personally, I don't care for George Eskdale's quick, narrow trills in the Trumpet Voluntary, preferring a more expansive, more open decoration (starting on the upper note-or would Sir Henry not have We can hear Clarke's allowed this?). original Prince of Denmark's March, which is the source of the Wood arrangement, in Thurston Dart's recital on Oiseau-Lyre OL50075. The Minuet from the Overture to Berenice has had to suffer much in its time (I remember piping it once to the words "Now on land and sea descending"). In this performance its graceful character seems falsified by the slow, religioso style of the reading: village organists sometimes accompany funerals with this sort of rendering. But then all three items distort the originals; we must simply accept them on their own terms.

HAYDN. Toy Symphony (a)

MOZART. Eine Kleine Nachtmusik, K.525 (a). A Musical Joke, K.522 (b). (a) Pro Musica Chamber Orchestra conducted by Rolf Reinhardt. (b) Reinhold Barchet (violin), Will Beh (violin), Hermann Hirschfelder (viola), Jakoba Muskee ('cello), Fritz Massmann (double-bass), Otto Stösser (horn), Helmut Irmscher (horn). Vox PL9780 (12 in., 393. 7\frac{1}{2}d.).

DE

DEL

DEL

HA

HE

HO

RO

SCH

SCH

SH

SIB

This enjoyable record duplicates the two items on Nixa WLP5315, and adds the "Haydn" Toy Symphony for good measure. Nixa's Vienna Konzerthaus Ensemble play both Mozart works as chamber music with one instrument to each string part. On Vox's new record Mozart's "Musical Joke" is accorded similar treatment, but the remaining works have a small string band and are treated orchestrally. The playing is just what it should be, and the recording first rate. I find the "Musical Joke" wears surprisingly well. One starts by expecting a laugh in every bar, and the thing seems quite unfunny. But this is comedy, not (except for the final bars) farce. The clowning is never laid on too thick, and is subtle enough to bear a good deal of repetition. The modulation that doesn't come off near the beginning of the first movement, the horns taken higher and higher in the minuet until they get upset and come in the wrong place, the inane trio tune, the insensate fugato in the finale—all these are high comedy. But the last movement is delightful in its own right quite apart from the occasional inanities. I do not find much to choose between the new Vox and the Nixa performances; both are above average. If you prefer the new disc you will probably do so because it has more music on it.

The "extra" work, the Toy Symphony, finds Vox a little behind the times. It is now established beyond all reasonable doubt that these three movements are part of a six-movement work by Leopold Mozart, and not by Haydn at all. The original version, which has a somewhat different arrangement of toy instruments, was broadcast on the Third Programme early this year, and it was revealed that the three new

COLLECTORS' CORNER 62 NEW OXFORD STREET, LONDON W.C.1. 63 MONMOUTH STREET, LONDON, W.C.2.

(LANGHAM 6155) (TEMPLE BAR 5614)

L.P's this Christmas! If you cannot call on us, we shall be happy to send any L.P's to Home addresses by return post, POST FREE. Let us send your gifts (enclose your gift message with order).

Record Tokens accepted. We recommend the following:-

MASTERWORKS			OPERA	
BACH : Brandenburg Concerti 1, 3 & 6. Stuttgart Chamber			AIDA (Verdi): Milanov, Barbieri, Bjorling, Warren & Christoff Alb ARABELLA (R. Strauss) scenes: Schwarzkopf, Gedda,	bum 118/10)
Orchestra Brandenburg Concerti 2, 4 & 5. Stuttgart Chamber Orch.	LXT5198 LXT5199	39/7	Metternich CX	(1226 39/7)
Brandenburg Concerti 2, 4 & 5, Stuttgart Chamber Orch, Organ music Vol. 1, played by Albert Schweitzer Organ music Vol. 2, played by Albert Schweitzer	ABL3092 ABL3134	38/3 38/3	CAVALLERIA RUSTICANA (Mascagni) : di Stefano, Callas, La Scala (2)	(1182/3 45/4)
Recital of arias by Kathleen Perrier (Matthew Passion, etc.)	FAA2083	19/4	DAMNATION OF FAUST (Berlioz): Poleri, Singher,	bum 118/10)
RESTHOUSEN . Symphonics 2 & 4 N.R.C. Orch Totcanini	ALP1145 CX1344	39/7 39/7	DON CARLO (Verdi): Gobbi, Christoff, Filippeschi, Stella,	
Symphony No. 5 C min Philharmonia—Klemperer	C1051	29/6 39/7 39/7 79/3	DON GIOVANNI (Mozart) : London, Jurinac, Zadek,	bum 158/6
Symphony No. 6 (Pastorale), Philharmonia—Karajan Symphony No. 7 in A. Philharmonia—Klemperer Symphonies 8 (t side) & 9 (3 sides), Philharmonia—Karajan Piano Concerto No. 4. Solomon & Philharmonia—Cluytens	CX1379	39/7	Simoneau, etc Alb FALSTAFF (Verdi) c.—Toscanini, w. Valdengo, Nelli,	bum 114/9
Symphonies 8 (1 side) & 9 (3 sides). Philharmonia—Karajan	CX1391/2 BLP1036	79/3 29/61		oum 158/6
Plano Concerto No. 5 (Emperor), Solomon & Philharmonia Violin Concerto. Menuhin & Philharmonia—Furtwangler	ALPI300 ALPI100	29/61 39/7	FAUST (Gounod): Gedda, Angeles, Christoff & Paris Opera Albi FIDELIO (Beethoven): c.—Toscanini, w. Bampton, Janssen,	
Moonlight & Les Adieux Sonatas, Solomon, pianist	BELLIADI	39/7 29/6 39/7	FORZA DEL DESTINO (Verdi) scenes : Milanov, Peerce,	P1304/5 79/3
Appassionata & Op. 101 Sonatas, Solomon, pianist	ALPI172 ALPI152	39/7	Warren ALP	P1371 39/7
Symphony No. 1. Philharmonia—Cantelli Symphony No. 3. Philharmonia—Cantelli Symphony No. 4. Philharmonia—Karajan	BLP1083	29/6} [FLEDERMAUS (J. Strauss): Schwarzkopf, Gedda, Kunz, Streich, etc CX	1309/10 79/3
Symphony No. 4. Philharmonia—Karajan Violin Concerto, Heifetz & Chicago Symphony—Reiner Double Concerto (Stern & Rose)/Academic & Tragic Over-	CX1362 ALP1334	39/7	GOTTERDAMMERUNG (Wagner) scenes : Flagstad	P1016 39/74
Double Concerto (Stern & Rose)/Academic & Tragic Over- tures, New York Philharmonic—BrunoWalter	ABL3139	38/3	LUCIA DI LAMMERMOOR (Donizetti) scenes : Callas,	
CHOPIN: Les Sylphides/SCHUMANN: Carnaval ballet	3.		di Stefano, Gobbi	1385 39/72
Philh.—Irving	ALPIIS7	33/114	MAGIC FLUTE (Mozart): Streich, Hafliger, Fischer-	oum [18/10]
Waltzes I to I4. Rubinstein, pianist 24 Preludes. Op. 28. Moura Lympany, pianist	ALPI333 CLPI051	39/7	Dieskau, etc DGI MEFISTOFELE (Boito): Christoff, Prandelli, Moscucci.	M18267/9 118/10}
DEBUSSY: Prelude a l'apres-midi/RIMSKY-KORSAKOV:			c.—Gui ALPI	1369/70 79/3
Capriccio espagnole. Halle Orchestra-Barbirolli	BLP1058 CLP1046	29/6} 33 11}	MERRY WIVES OF WINDSOR (Nicolai) scenes : Stader,	M19049 39/7&
DELIBES: Coppelia Ballet, Covent Garden Orch.—Irving Sylvia Ballet, Philharmonia—Irving	CLP1058	33/11		M19049 39/7 1211/2 65/4
DELIUS : Sea Drift & Paris. R.P.O.—Beecham with chorus etc	ABL3088	38/3	SCA!A AIDI	um 105/-
DVORAK: "New World". Symphony N.B.C. Orch. —Toscanini	ALPI222	39/7}	SAMSON & DELILA (Saint-Saens) scenes : Rise Stevens,	P1308 39/7à
DVORAK: 'Cello Concerto. Tortelier & PhilhSargent	ALPI306	39/71	SERAGLIO (Mozart) : Stader, Streich, Haffiger, Greindl DGI	MI8I84/5 79/3
ELGAR: Enigma variations, Cockaigne & Serenade. R.P.O.— Beecham	ABL3053	38/3	TOSCA (Puccini): Callas, di Stefano, Gobbi & La Scala-	1355 39/7
FRANCK: Symphony in D. Philadelphia Orch,-Ormandy	ABR4048	28/8	Sabata CX1	1094/5 79/3 1370/1 79/3
GRIEG: Peer Gynt suites I & 2. Hague Phil.—Otterloo Piano Concerto. Lipatti & Philharmonia—Gailiera	ABR4027 C1040	29/6	TROILUS & CESSIDA (Walton) scenes : Schwarzkopf,	
HANDEL: Water music & Royal Fireworks Music. B.B.C.	BLP1059	29/6	TROVATORE (Verdi): del Monaco, Tebaldi, Savarese,	1313 39/7
—Sargent Symphony & SCHUBERT :			Simionato, etc Albu	um 118/10}
MENDELSSOHN: Italian Symphony & SCHUBERT: Unfinished Symphony, Philharmonia—Cantelli Violin Concerto/BRUCH: VIn, Concerto No. I—	ALPI325	- 39/7½		
Сатрон, есс	LXT2904	39/71	RECITALS	
MOZART : Symphonies 35 (Haffner) & 36 (Linz). R.P.O. Beecham	ABL3067	38/3	ANGELES: Soprano arias (Ernani, Otello, Boheme,	
Symphonies 39 (E flat) & 40 (G minor). R.P.O.—Beecham Divertimento No. 15 in B flat, Members of Vienna Octet	ABL3094 LXT5112	38/3 39/71	BIORLING: tenor arias (Faust, Boheme, Carmen, Pag-	P1284 39/7§
Sinfonia Concertante K.297b & Eine kleine Nachtmusik-	CX1178		liacci, etc.) BLP CALLAS: soprano arias (Lakme, Wally, Barber, Chenier,	29/6)
Karajan The 4 Horn Concerti. Dennis Brain & Philharmonia	CX11/8	39/7± 39/7±	Dinorah, etc.)	1231 39/7
Piano Concerti 23 & 24. Solomon & Philharmonia—Menges Violin Concerti 4 & 4. Menuhin & Philharmonia—Pritchard	ALPI316 ALPI281	39/7	Fritz, Pearl Fishers) ALP	1353 39/7
OFFENBACH: Gaite Parisienne/CHOPIN: Sylphides.			CARUSO & McCORMACK : Sacred songs (Noel, Pieta	P508 42/6
Philadelphia Orchestra	NBL5019	33/11}	DEL MONACO: tenor arias (Ballo, Fedora, Butterfly, Cid,	r5202 39/7
Baula	LXTS178	39/71	DI STEFANO: Neapolitan songs (Sole mio, Marechiare,	
Rhapsody on Paganini theme/CHOPIN : Recital. Moisei- witsch	CLP1072	33/114	Catari etc) BLP	1052 29/6 72850 39/7
RAVEL: Bolero & Tombeau de Couperin. French Nat. Radio-Cluytens	C1034	29/6]	FERRIER: Brahms—Alto Rhapsody & recital of songs LXT. FISCHER-DIESKAU: Recital of Schubert songs ALPI FLAGSTAD & MELCHIOR: duets—Parsifal & Lohengrin ALPI	1295 39/7
Daphnis & Chloe, ballet. Boston Symphony & chorus-			GIGLI: Actual Concert at Carnegie Hall (22 songs and arias) ALPI GREAT OPERATIC SINGING 1900-1910 (Battistini,	1276 39/7 1329 39/7
Munch RIMSKY-KORSAKOV : Scheherazade, Paris Conservatoire—	ALPI374	39/71	Tamagno, Patti, etc.) CSLI	P500 42/6
Ansermet	LXT5082	39/7}	GREAT OPERATIC SINGING 1910-1920 (Caruto, Melba.	
ROSSINI: La Boutique Fantasque, ballet. Philharmonia— Galliera	\$1009	26/5	GREAT OPERATIC SINGING 1920-1930 (Gigli, Ponselle,	
SCHUBERT: "Unfinished" Symphony, Vienna Philhar-			GREAT OPERATIC SINGING 1930-1940 (Rethberg, Kipnis,	P502 42/6
monic—Bohm	LW5257	19/6	Leider, etc.) CSLF McCORMACK: favourite songs (I hear you calling, Rose of	P503 42/6
Maiseiwitsch, etc	CLP1008	33/111	Traine are)	1084 29/6)
SHOSTAKOVITCH : Violin Concerto, Oistrakh & NY Phil.—Mitropoulos	ABL3101	38/3	MILANOV: soprano arias (Aida, Forza, Gioconda, Trova- tora, Cav R.) ROYAL CHORAL SOCIETY: 15 Christmas Carols	1247 39/7
SIBELIUS: Symphony No. 2. Philharmonia—Kletzki Violin Concerto. Oistrakh & Stockholm Festival Orch	CX1332 C1036	39/71 29/61		1159 39/74
SMETANA: Moldau & From Bohemia's Meadows. Berlin				1159 39/71 1024 39/71
Phil.—Fricsay STRAVINSKY: Firebird, complete ballet, Suisse—Ansermet	DG17018 LXTS115	29/6± 39/7±	Zigany, etc., etc.) PMB	
TCHAIKOVSKY: Symphony No. 5 in E. Berlin Phil,-			TEBALDI: soprano arias (Cecilia, Wally, Adriana Lecouvreur) LW5	1231 19/6
Symphony No. 6 (Pathetique). Berlin Phil.—Fricsay	DGM18012 DGM18104	39/71 39/71		
Symphony No. 6 (Pathetique). Berlin Phil.—Frictsy Romeo & Juliet/BORODIN: Polovtsian Dances/& MOUSSORGSKY: Night on a bare mountain.			BOOKS	
FrenchMarkevisch	CX1208	39/74	DECCA BOOK OF OPERA. 556 pp. 56 ills. stories, bio-	40.
Nutcracker suite (Casse-Noisette), R.P.O.—Beecham Sleeping Princess & Swan Lake, Philh.—Karajan	SBR6213 CX1065	39/7	graphies, etc. (post 1/-) FABULOUS PHONOGRAPH. Story of the Gramophone	40/-
Swan Lake Ballet. Philharmonia-Irving	CLP1018	33/11	from tinfoil to HiFi (post I/-)	21/
		-		

musik, K.522 amber f Rein-Barchet rmann akoba

(horn),

7, 1955

Eskdale's

Trumpet kpansive, on the

not have Clarke's

which is ment, in

cau-Lyre
Overture
th in its
to the
ding ").
tharacter
style of
metimes
sort of
st distort
accept
A.P.

the two
lds the
good
erthaus
orks as
eent to
record
ccorded
g works
treated
what it
rate. I

risingly
ugh in
quite
(except
owning
subtle
etition.
ff near
nt, the
minuet

wrong sensate high elightm the uch to e Nixa erage.

phony,
It is possible e part cozart, riginal

ferent proady this e new



, 1956

e obtained

cords they

ith Prowse

records, or

oose their

00 records

is catered

, W.I

ext. 323

ouse 6442 tern 314 Wali 7981

Dane 7524

000

for, whether it be for classical, popular or jazz.

JUNIOR RECORDS 'Cappy' introduces a whole range of exciting records for children, including the famous HOPALONG CASSIDY and BUGS BUNNY series, Little Toot, Tweety Pie, Tex Ritter and many others, to the musical accompaniment of great artistes. In attractive sleeves printed in colours, 78 r.p.m. 10" records only. Price including Tax 5/3. Also the Golden Voice Record Books, and Nursery Record Books.

SEND FOR COMPLETE LIST OF THIS MONTH'S RECORDS POST FREE

Thristmas Carols

Telephone: HYD. 6000 (60 lines) 45 ALDWYCH, W.C.2 Tel. TEMple Bar 2296 129 BAKER ST., W.I Tel. WELbeck 0235

ALFRED HAYS, LTD., 159 NEW BOND ST. . . Tel. HYDe 4040 and 74 CORNHILL, E.C.3 Tel. AVEnue 3060



MAIL ORDER DEPT.

Any make of record sent C.O.D.-U.K. Send your order TODAY

WORLD RECORD SERVICE. Records sent Tax-Free overseas

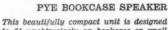


Equally at home in drawing-room or bed-sitter, these small matching plug-in units are bringing High Fidelity to the ordinary listener at a price he can afford. Pye High Fidelity Systems can be easily installed in a matter of minutes. Making tingling music is as easy as tuning a radiogram. For a thrilling new experience in good listening, good living . . . see your Pye Dealer.



PYE HF5/8W AMPLIFIER

Features: Specially designed for the small home. 5 watts output (3 watts peak), 'Loudness' Control which gives balanced bass and treble at all volume levels: Plug-in inputs for radio tuner, microphone, tape and record player: 5 pickup compensators: 4 record playback characteristics. Finished in fine walnut veneers to blend with modern furniture. 30 gns.



This beautifully compact unit is designed to fit unobtrusively on bookcase or small table. It features two 8" high flux density speakers with special cones, operating in parallel and mounted acoustically to give optimum performance. Gives vivid, undistorted reproduction over a frequency range of 40-13,000 c.p.s. Power handling capacity 12 watts. In fine walnut veneers. 19 gns.



HIGH FIDELITY SYSTEMS

The New Sound in Home Entertainment.

PYE LIMITED OF CAMBRIDGE

movem known Vox h proper fine kle recordinew vonicely in comperhap better. is appaa a drum supply

Decen

I'm sur Need does r contair played know a present

KHAC

(7 Ind Par Chea Decca to liste soupy unrestr A brig paints,

recordi

Galop:

charact

of tona

MEHU Ti Je Or Be

It wenjoym by hist far gre hopes Tovey' Analysis powerf of mel manife positive So I deliber to. I can be a supposed to the sup

deliber
so, I ca
in spite
are cha
Henri k
overtuu
as a w
Beecha
ally po
horn p
not suc

This us by a Timolea opera with c

, 1956

ning

rice

in a

dio-

. . .

vatts

gives

ua-in

cord

back

s to

E

movements are at least as good as the longknown ones. It would have been better if Vox had given us the whole work in its proper form instead of adding yet another Rine kleine Nachtmusik to the serried ranks of recordings of this piece, good though the new version is. The Toy Symphony is nicely played but a little heavy-handed in comparison with the Musical Joke; perhaps single strings would have been better. The quail in the trio of the minuet is apparently played on a wood block with a drum stick. The bird has been in short supply lately in my part of London, but I'm sure it does not make a noise like that.

Needless to say, Vox's misattribution does not affect the fact that this disc contains some delightful music, pleasantly played and beautifully recorded. Do you know anyone who wants a nice Christmas present?

KHACHATURIAN. Masquerade Suite. John Corigliano (violin), Philhar-monic Symphony Orchestra of New York conducted by André Kostelanetz. Philips NBE11033 (7 in., 11s. 10d.).

Indianapolis S.O., Sevitzky Par. Cons., Blareau Cheaper (by eight shillings) than the Decca MP version, but much less pleasant to listen to. Kostelanetz seems to favour soupy strings, smashing percussion, and unrestrained exhibitionism from the brass. A bright, vigorous execution in poster paints, presented in a rather smudgy recording. Kostelanetz takes the final Galop so much faster than Blareau that the

MEHUL. Overtures : Timoleon; Le Trésor Supposé; La Chasse de Jeune Henri. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart. Philips ABR4056 (10 in., 28s. 8d.).

character of the music (and the distribution

of tonal values) is entirely changed. A.P.

It was Tovey who complained that our enjoyment of Méhul was likely to be spoilt by historians who had assigned to him gifts far greater than he had and so raised our hopes unduly. I cannot resist quoting Tovey's comment (in the Essays in Musical Analysis). "He has been credited with powerful genius and an inexhaustible vein of melody. These compliments are so manifestly falsified by his works as to be positively slanderous.

So I sat down to listen to these overtures deliberately not expecting too much. Even so, I cannot pretend that I was enthralled, in spite of Sir Thomas's advocacy. There are charming phrases in La Chasse de Jeune Henri but they are repeated too often: the overture takes too long to get going and is, as a whole, far too long for its material. Beecham does his utmost in a characteristically polished and lively performance (with horn playing that is a delight) but he does not succeed in converting me, at any rate.

This overture (1797) is at least known to us by name: the others sent me to Grove. Timoleon (1794), it appears, was not an opera but a tragedy by André Chénier, with choruses by Méhul (Grove does not

mention an overture), while Le Trésor Supposé (or "The Danger of Listening at Key-holes") was an opera that appeared in 1802. Again, my attention was scarcely held, though there are here and there some attractive touches.

Still, this is a curiosity record. I imagine it could hardly be better played or better recorded, and it is certainly something for one's library.

MENDELSSOHN. Violin Concerto in E minor, Op. 64.
TCHAIKOVSKY. Violin Concerto in D major, Op. 35. Zino Francescatti (violin), Philharmonic Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Philips

ABL3159 (12 in., 38s. 3d.). Coupled as above : Gitlis, V.P.M., Swarowsky (7/55) PL8840

Gitlis, V.P.M., Swatsnar,
Mendelssohn Concerto:
Campoli, L.P.O., Beinum
(9/50) LX3001 or (12/54) LXT2904
de Vito, L.S.O., Sargent (4/53) (H)BLP1008
Stern, Philadelphia S.O., Ormandy
(11/53) 33CX1071 Menuhin, Berlin P.O., Furtwaengler (5/54) (H)ALP1135

Milstein, Pittsburgh S.O., Steinb (12/54) CTL7059

Tchsikovsky Concerto:
Ricci, New S.O., Sargent (9/50) LXT2509
Heifetz, Philharmonia, Susskind

Heifetz, Philharmonia, Susskind (5/53) [H]BLP1012 Stern, Philadelphia S.O., Hilsberg (12/53) 33C1022 Elman, L.P.O, Boult (12/54) LXT2970 D. Oistrakh, Dresden State Orch., Konwitschny (3/55) DCM18196

To describe in detail Francescatti's wonderful playing of these two concertos is merely to rehearse a list of all the possible virtues of violin-playing. Every facet of style, technique, tone, or intonation may be found positively illustrated somewhere on this disc. Once only, in fact, does there seem to me to be reasonable room for discussion about a conceivable improvement: assuming a mute for the slow movement of the Tchaikovsky-in itself only a following of the composer's instructions-appears to have the effect of increasing the speed of Francescatti's vibrato to a mildly unpleasant degree. This is, however, necessarily a matter of taste, fraught with uncertainty; and about the superlative quality, in general of these two performances there is no vestige of uncertainty at all.

The orchestral playing under Mitropoulos is good; now and again a detail of the wind-playing tends to be obscured, only, I think, because of a slightly stringheavy balance in the recording. This is otherwise excellent indeed—rich in tone, and with plenty of presence; rather less concerned with clarity, perhaps, and tailing off slightly at the end of the Tchaikovsky. The tail-off is of an order that can probably be easily dealt with; but the adjusting of a reproducer's controls during the course of a record is a contribution to the final effect that not everybody will feel inclined to be

expected to make.

Even with no adjustment made at all, the tail-off is a marginal one. This version of the Tchaikovsky compares favourably, in fact, with every one in the above list save only the D.G.G. of Oistrakh. On this a superlative quality of recording allows every detail of the Dresden orchestra's beautiful playing to be heard, and Oistrakh's own

performance is comparable with Francescatti's. But D.G.G. do allow themselves all of two twelve-inch sides for the work; whereas the new Philips disc is not only very slightly cheaper in the first place, but by allowing only one side to the Tchaikovsky manages also to "throw in" the Mendelssohn. This in its turn seems to me to be distinctly the best of all the available versions of that concerto, surprisingly long in achieving first-class LP representation. Milstein's Capitol version, however, might possibly be considered if its backing, the Bruch G minor Concerto, happens to be more convenient than the Tchaikovsky.

MOZART. Symphony No. 29 in A major, K.201. Piano Concerto No. 19 in F major, K.459. Clara Haskil (piano), Berlin Phil-harmonic Orchestra conducted by Ferenc Fricsay. D.G.G. DGM18318 (12 in., 39s. 7\fmathref{1}d.).

(12 Ih., 3Us. 724.).

Symphony No. 29:
Suisse, Maag
[4/51] LXT2562 or (12/53) LXT2840

Perpignan Orch., Casals
Bamberg S.O., Kellberth
V.P.M., Perlea
Salzburg Fest., Paumgartner
Philharmonia, Klemperer
Philharmonia, Klemperer
Piano Concerto No. 19:
Haskil, Winterthur, Swoboda
Philosophy other LP version of the F major

The only other LP version of the F major Concerto was made by the same pianist. In this new D.G.G. disc the recording, and the ensemble between soloist and orchestra, are so much better that, having noted that Mme. Haskil's conception has not changed in essentials and is now far more favourably presented, we can for the purposes of comparison ignore the older Nixa disc.

The first movement of K.459 is notoriously not one of Mozart's most interesting; but Mme. Haskil's careful, sensitive reading brings out beauties that pass unnoticed in more routine accounts. This is evidently a very carefully prepared performance. One of the chief pleasures of Mme. Haskil's playing is the affectionate way she finishes phrases; and Fricsay is careful to get his players to make a perfect join, rhythmically and dynamically, with the piano. There is some particularly fine dove-tailing on pages 34-6 of the Eulenburg miniature score.

If we must go a-fault-finding, then it is on that old score, woodwind/string balance. When some months ago Ralph Kirkpatrick broadcast some Mozart concertos for the Third Programme on a reproduction of a Mozart piano, it was striking to hear how, in rapid passage-work against woodwind, the piano added a subdued glitter to woodwind that was definitely centre-stage, and never drowned its detail. This might give us a cue for balancing modern performances. In bars 255-90 of the Finale of this concerto the soloist twice proposes an eight-bar theme, which the woodwind then takes up to a running keyboard accompani-

A Hi-Fi Dream!

ELGAR'S "Pomp and Circumstance" Marches §

"HIS MASTER'S VOICE" ALP1379(LP)

ment. Both times, in this performance, the main theme is all but inaudible in the woodwind passages. Similarly, on the second page of the Allegretto, when oboe, then oboe and flute, are playing along with the first violin, their timbres hardly emerge

through the string tone.

But I don't want to stress this point, rather to admire Mme. Haskil's phrasing in the slow movement, and remark how clever she is to be able to take the finale, allegro assai, at a tempo which really accords with its marking, and yet not make it sound in any way a scramble. This wonderful movement (how exciting it is when Mozart brings his two main themes in simultaneously) is declaimed with great clarity, yet the phrasing is kept long.

Mme. Haskil uses the cadenzas Mozart left for the outer movements, and the second in particular is a model of how a Mozart cadenza should be played: with well-judged rits. and accels. and such freedom that familiar music sounds perfectly extempore. At bar 255 Mme. Haskil inserts a short, appropriate and necessary cadenza.

The recording is excellent.

The performance of the early A major Symphony, K.201, is also enjoyable—a little heavy perhaps in orchestral forces, but elegant all the same, and very well played. The first impression is of tempi a little too slow-Casals tempi without the Casals intensity-but there is in fact a real forward movement, and at a second hearing the reading pleased even more. The recording is admirable, but we must make that same proviso about the woodwind being rather too backward.

MOZART. Divertimento No. 11 in D major, K.251.

SCHUBERT. Five Minuets, D. 89. Five German Dances, D. 90. Stutt-gart Chamber Orchestra conducted Karl Münchinger. Decca LXT5177 (12 in., 39s. 71d.).

Divertimento No. 11: Perpignan Orch., Casals

(12/53) 33CX1090 Here is a record of lightweight music of the most delightful kind and so attractively played. The little Stuttgart orchestra shows its form in the very first movement of the Divertimento, alert and vigorous, very stylish, and with some excellent oboe playing. If the music of the following Minuet isn't quite such a winner, what follows becomes the more delightful by contrast, especially the later Minuet with its little variations and the Rondo (with an utterly charming oboe

The playing throughout is a delight and the recording just what is wanted for a small Mozart orchestra-a clean texture and oboes always well to the fore.

The Schubert dances also include some real charmers, though they haven't the

Rustic Humour of

BERNARD MILES

"Over the Gate" and others

"HIS MASTER'S VOICE" 7EG8176(EP)

contrast of a divertimento, of course, and it is certainly a mistake to play both sets straight off. Taken sensibly they are most enjoyable. The only pity is that there is not a scroll between each dance so that one can pick out one's favourites. On this side there is some solo violin playing that gives great pleasure, and Münchinger and his orchestra play their Schubert as well as they do the

O REGIONAL CONTRACTOR CONTRACTOR

Christmas 1956

May we suggest that a subscription to "The Gramophone" would make an excellent Christmas gift carrying your Good Wishes throughout the coming year. A note from nou, together with a remittance of twenty shillings, for any part of the world, and we will ? send a Greetings card advising your friend of the nift and its donor.

RACHMANINOV. (a) Rhapsody on a Theme of Paganini, Op. 43 (Recorded December 24th, 1934). Concerto No. 1 in F sharp minor, Op. 1 (Recorded December 4th, 1939, and February 24th, 1940). Sergei Rachmaninov (piano), Philadelphia Orchestra conducted by (a) Leopold Stokowski and (b) Eugene Ormandy. H.M.V. CSLP509 (12 in., 42s. 6d.).

These recordings would be historical documents, supplementing the scores in their indications of how the music was supposed to go, even if they were not at the same time miraculous performances. To have them readily available again is of inestimable value; and for purposes of enjoyment the unbroken listening now possible for the first time is an enormous advantage. Enjoyment of the music, too, is very far from being only an academic possibility; the quality of sound may not rival that of the best modern LPs, but it is entirely acceptable.

In the case of the Concerto the piano is on the thin side, the orchestra reasonably full. The richness of sound was comparable, on a trial, with that to be obtained from the original set of 78s, but with the addition of greater clarity stemming from the most agreeable absence of surface noise. This is without considering the possibility of fibreneedled performance of the 78s; for this trial of patience I am thankful to say that I

no longer have the necessary equipment (being often tempted to hold the view that the invention of the jewel needle ranks with anaesthetics and the electric blanket as one of the only three unquestionable contributions to civilisation scientists have made in two hundred years).

In the case of the Rhapsody, an older recording not quite free from surface noise, the piano tone is if anything a little better than in the other work; though the orchestral sound is more old-fashioned, and a good deal of detail is lost. But Rachmaninov's incomparable performance is what will be exercising listeners' minds, and well it may; this is a most valuable re-issue.

RAVEL. Piano Concerto in G major. Monique Haas (piano), N.W.D.R. Symphony Orchestra, Hamburg conducted by Hans Schmidt-Isserstedt.

STRAVINSKY. Capriccio. Monique Haas (piano), R.I.A.S. Symphony Orchestra, Berlin conducted by Ferenc Fricsay. D.G.G. DGM18004 (12 in., 39s. 7\d.).

Piano Concerto:
Blancard, Suisse, Ansermet
Capriccio:
Magaloff, Suisse, Ansermet
(10/53) LXT2816
(10/56) LXT5184

These are performances good enough to make one want to be able to recommend them, but which are unfortunately both bettered-and quite certainly bettered-by their earlier rivals. Monique Haas plays the Stravinsky with verve and in the right manner. As to recording, the woodwind sound is nicer than on the earlier disc, even if the piano tone is not so good-this matters less than it does in the Ravel Concerto. Yet Magaloff has a dry, perky way of playing that suits the Capriccio exactly and the rhythm of his performance is first-rate. The slightly dry Decca recording also suits this music better.

And I have one small special complaint about the new performance. Why does Fricsay let the oboe, and then the flute, in the slow movement play their demisemiquavers twice too quickly (just before Figure 38 in the score)? Since this rhythm appears elsewhere in inner parts it would seem that it ought to be kept: and if there is composer's authority for this one would have expected Ansermet, of all conductors, to have known of it.

The Ravel performance again, for all its quality, comes up against Jacqueline Blancard's outstandingly beautiful playing, and Decca's lovelier piano sound. suppose the simple piano opening of the slow movement is as good a test as any of a pianist's quality in this concerto, and here Blancard held my attention in a way that Monique Haas did not quite do. Blancard's playing, too, is more ravishingly beautiful in the romantic bit towards the end of the first movement, while in the brittle start of the finale her playing is more cleanly rhythmic and attractive.

You might consider this new disc if you particularly want the coupling for it is undoubtedly perfectly satisfactory. for the best performances of either work one must go to the older records.

DECEMBER-RELEASES

Black Label Series 12"

MOZART

Divertimento for Violin, Viola and 'Cello in E flat, K.563 Adagio and Fugue for Violin, Viola and 'Cello in F minor, K.404a

The Kehr Trio

1-12-in. record

RAVEL

Concerto for Piano and Orchestra in G Concerto for Left Hand, Piano and Orchestra in D

Menuet Antique : Pavane Vlado Perlemuter, piano-Concerts Colonne

Orchestra, Paris (Horenstein) 1-12-in. record PL 9220

SCHUBERT

Sonata in E (Fünf Klavierstücke), D.459 Sonata in F minor for Pianoforte, D.625

Friedrich Wührer, piano 1-12-in. record

PL 9800

VIVALDI

La Cetra, Op. 9

(Twelve Concertos for Violin and Orchestra) Soloists-Pro Musica String Orchestra, Stuttgart (Reinhardt)

3-12-in. records, 24-page book containing analytical notes and music examples, in special DL 203

Red Label Series 10"

A HUNGARIAN RHAPSODY

Liszt: Hungarian Rhapsody No. 2

Dances of Udvarhely Music from Sopron Palócz Fantasy

Orchestra of the Hungarian State Folk Ensemble (Baross) VX 990

1-10-in. record

Some comments on recent issues

BEETHOVEN

Concerto for Piano and Orchestra No. 5 in E flat ("Emperor")

Turkish March Variations, Op. 76

Wührer-Pro Musica Symphony, Vienna (Hollreiser) PL 9490 1-12-in. record

"A rich and warm quality of recording is in evidence throughout . . . the orchestra play firmly and alertly, and Wührer is on top of his form. . . "

The Gramophone, November 1956

PERGOLESI

Stahat Mater

Soloists-Mainz Chamber Orchestra (Kehr)

1-12-in. record

". . . Vox have provided a most stylish performance . . . the quality of sound is excellent . . " excellent. . . The Gramophone, November 1956

SCHUBERT

Mass in A flat ("Missa Solemnis"), D.678 Soloists-Akademie Kammerchor-Pro Musica Symphony, Vienna (Grossmann)

1-12-in. record PL 9760 "A recording of this work has been long

Monthly Letter (EMG), October 1956.

STRAUSS, R.

Metamorphoses: Four Last Songs

Goltz-Pro Musica Symphony-Bamberg Symphony (Hollreiser)

1-12-in. record

PL 9400

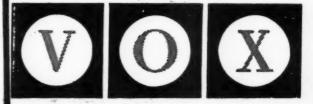
"At last! A recording . . . all Straussians have been waiting for, and they will not be disappointed. . . The Gramophone, November 1956

 $33\frac{1}{3}$ r.p.m.

High Fidelity Long Playing Microgroove Records

Complete catalogue from your dealer or from VOX PRODUCTIONS (G.B.) LTD.

231 OXFORD STREET, LONDON, W.I



quipment view that anks with et as one

contribu-

made in

7, 1956

an older ace noise, tle better orchestral a good naninov's at will be ll it may; M.M.

major. .W.D.R. amburg chmidt-

Monique mphony cted by GM18004 3) LXT2816

6) LXT5154 nough to commend tely both ered-by aas plays the right voodwind disc, even is matters erto. Yet f playing and the first-rate. also suits

complaint Vhy does flute, in lemisemist before is rhythm it would d if there ne would nductors,

for all its acqueline playing, und. ng of the as any of and here way that Blancard's beautiful nd of the le start of cleanly

isc if you for it is y. But her work T.H.



THE KEY TO ANOTHER LANGUAGE

Essential for holidays abroad-business-leisure

EASY! INEXPENSIVE! CONTINENTAL!

Listen — Imitate! There is a childlike simplicity about learning languages the ASSiMiL way—the natural way! As the child learns its Mother tongue—simply and efficiently—so, by means of ASSiMiL Records and Books, you can just as easily master French, German, Italian, Spanish and Russian. ASSiMiL, plus adult comprehension is the key to learning any of these languages in a few months by daily 15 minute periods of repetition.

Try it and you will become yet another enthusiast.

LANGUAGE COURSES IN

FRENCH; GERMAN; ITALIAN; SPANISH; RUSSIAN.

Comprising:

- Preliminary Courses each of 8 doublesided 78 r.p.m. 10" records and textbook, and
- Advanced Continuation Courses each of 12 records.
- Complete and Advanced Courses may be purchased on easy terms.

Courses are also available for those whose native tongue is not English.

ASSIMIL (England),

Dept. 314, 10 Pembridge Square, London, W.2. (Phone BAYswater 5131/2) or "H.M.V." Showrooms, 363 Oxford Street, London, W.1. (MAYfair 1240).

I AM INTERESTED IN

NAME (BLOCK CAPITALS PLEASE)

ADDRESS

ASSIMIL

A5 25

S

1956

Suppliers to Educational Authorities and Professional Bodies all over the World Suppliers of Polythene Inners to The National Federation of Gramophone Societies

Commerce:

H. F. Hubble, A.F.A., A.I.A.C.

Musical Adviser:

J. H. Creed, Mus.Doc. F.R.C.O., L.R.A.M.



20 ROMILLY STREET, LONDON, W.I

(Off Dean Street, Shaftesbury Avenue)

GERRARD 2757

OUR NEW LONG PLAYING RECORDS ARE:

(a) Guaranteed unplayed (Post Free in U.K.)

(b) Rigorously examined for 100% perfection.

(c) Fitted inner-Polythenes, STAVE-SEALED in our exclusive QUADRUPLE-THICKNESS Polythene Stave Sleeves and dated.

(d) Special terms to Educational Authorities.

*

. ,

OVERSEAS DEPARTMENT.

We send our STAVE-SEALED new LPs Tax Free to every country in the world. Post, Packing and full Insurance free for orders of £10 and over (Note: All Exports Are Sealed in Stave-Sleeves for Added Protection). Wooden crates are used in appropriate instances.

As we endeavour to despatch overseas orders within 24 hours of receipt, we would point out that for speedy service it is always advisable to mention alternatives due to possibility of some recordings being temporarily out of print.

SECONDHAND DEPARTMENT.

- (a) We purchase slightly-used LPs of ALL TYPES for absolutely the best prices. Send/bring discs or write for quotation.
 - (b) We have hundreds of slightly-used LPs for sale.
 - (c) We are pleased to take your slightly-used LPs in exchange for our incomparable Stave-Sealed new LPs. (GENEROUS ALLOWANCES.)

12" 10" 7" 3/11 3/3 2/3 doz. and 6d. post and packing under 20/-

STAVE-DIAMONDS. To ensure perfect reproduction and to safeguard your records, we strongly advise the change to Diamond Styli. INLAND 99/6; OVERSEAS 71/6.

STAVE-SLEEVES. Quadruple thickness Polythene Outer Jackets, non-crease, non-tear, which fit over the record and sleeve, thus ensuring protection from dust of the whole; exclusively supplied by us.

For 12" LPs, 6/- per dozen. For 10" LPs, 4/6 per dozen (post and packing 4d.). 3 dozen and over, post free.

LONG PLAYING RECORD HOLDERS

Very Attractive Record Holders to take 25 LPs in their Sleeves. Supplied in Best Quality Leather Cloth in Wine, Blue and Black Colours, with title "Records" blocked in gold on the spine. Frog-mouth opening. A Superior Product.

For 12" LPs. Inland 16/10d. each. Overseas 14/- each. For 10" LPs. Inland 15/6d. each. Overseas 13/- each. (plus 2/- P. & P. Inland Orders under £2)

NOTE: Overseas Postage Rates upon above Accessories: - Where these goods are part of a total order of £10 and over no extra will normally be charged, otherwise Overseas Charges in respect of Accessories will be quoted upon application.

OPEN UNTIL 7.30 P.M. THURSDAYS)

AN; SH;

oubled text-

es each

ourses ms.

those glish.

6

AS 25





BARTOK

SECOND SUITE Op. 4

Minneapolis Symphony Orchestra MRL 2502

MERCURY MRL 2510

PAUL PARRY RAVEL, FAURÉ, FRANCK LA VALSE PAVANE Op. 50 PSYCHE, SYMPHONIC POEM Detroit Symphony Orchestra





SIBE

and t player by th there, missin orches sympa to bri not qu music.

TCH

miscal Philha this di

Russia Lening

than a certain Fourth perform under 1 ing hea Lening dignity slower a usual The m does no does in

sections scales players the first Lening difficult

dotted onward rhythm moveme sweet v opening

harmon the bass ment K music b keep str

as thoug

Distributed by Pye Group Records (Sales) Ltd., 66 Haymarket, London, S.W.I.

r, 1955

SIBELIUS. Finlandia, Op. 26. Valse Triste from "Kuolema", Op. 44.
The Swan of Tuonela from Four Lengends, Op. 22. Bolero (Festivo) from Scenes Historiques, Op. 25. Berlin Philharmonoc Orchestra conducted by Hans Rosbaud. D.G.G. DG17025 (10 in., 29s. 61d.).

This is a recording of superb quality, and the Bolero and Finlandia are brilliantly played. Valse Triste and The Swan of Tuonela are somewhat less successful, judged by the highest standards. Every note is there, but somehow the essential spirit is missing, and one realises why Germans don't like Sibelius as much as we do: their orchestras nearly always sound out of sympathy with the music, and so are unable to bring to it the type of expressive playing it needs. The cor anglais in The Swan does not quite feel the cold romantic flow of the music, the climax of Valse Triste is somehow miscalculated. Nevertheless, the Berlin Philharmonic produces golden sounds on R.F.

TCHAIKOVSKY. Symphony No. 4 in F minor, Op. 36. Leningrad Philharmonic Orchestra conducted by Kurt Sanderling. D.G.G. DGM18332

(12 in., 39s. 71d.). 12 III., 395. 72(L.). Paris Cons., Kleiber V.P.O., Furtwaengler V. Opera, Scherchen Chicago S.O., Kubelik Belgian Radio S.O., Andre Philharmonia, Karajan Philharmonia, Malko Berlin R.I.A.S., Fricsay Suisse, Argenta (9/50) LXT2511 (12/52) (H)ALP1025 (12/53) WLP5096 (12/53) (H)ALP1083 (10/54) LGX66002 (11/54) 33CX1139 9/55) (H)CLP1045 (12/55) DGM18039 (6/56) LXT5125

It is an unusual pleasure to hear a Russian orchestra really well recorded. The Leningrad Philharmonic is said to be better than any of the Moscow orchestras, and certainly on the evidence of this disc it is very good indeed. In the Tchaikovsky Fourth it has to compete with a superlative performance by our own Philharmonia under Karajan, and I found it very interesting hearing the two discs side by side. The Leningrad orchestra brings slightly more dignity to the opening, adopting a slightly slower tempo; the brass are more strident, a usual characteristic of Russian orchestras. The main allegro of the first movement does not sound quite so hectic as it often does in this country, and the various sections cohere better. In the little sliding scales that keep occurring in the balletstyle second subject, English woodwind players have a habit of slightly lengthening the first note and rushing the others; the Leningrad players keep them in strict time. At times the Russians let the difficult rhythm sag into what sounds like a dotted two-four, notable from bar 200 onwards; the English orchestra keeps the rhythm tighter altogether. In the slow movement the Leningrad oboe has an oversweet vibrato, and I much prefer the opening of this movement on the Philharmonia disc. When this tune reccurs on the bassoon at the very end of the movement Karajan brings a sunset glow to the music by easing the tempo; the Russians keep strict time here, and it is not their fault that the quality of the bassoon sounds as though something had gone wrong with

the artificial resonance. There are many possible tempi for the scherzo, and the Leningrad orchestra adopts a middle course, slowing up considerably for the woodwind section, but taking the brass one rather fast. The last movement is very

All this music is recorded with very wide dynamic range, and the quality, with the one reservation mentioned above, is tremendous. Even so, I do not think this fine record quite equals the Columbia. The Philharmonia strings sound to me a little warmer, and Karajan's rather dramatic approach gives the music an extra excitement. Nevertheless this is a record you R.F. ought to hear.

TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Leningrad Philharmonic Orchestra conducted by Evgeni Mravinsky. D.G.G. DGM 18333 (12 in., 39s. 71d.).

Milan La Scala, Cantelli (10/52) [H)ALP1001 Hamburg R.O., Schmidt-Isserstedt (2/53) LXT2758 Concertgeboux, Kempen (10/54) ABL3007 Philharmonia, Karajan (1/55) 33CX1133 B.B.C. S.O., Sargent (5/55) (H)ALP1236 Berlin P.O., Fricsay (11/55) DGM18012 Paris Cons., Solti (10/58) LXT5241 Concertgebouw, Kemper Philharmonia, Karajan B.B.C. S.O., Sargent Berlin P.O., Fricsay Paris Cons., Solti

This is certainly a most exciting performance; though it might be thought, too, an exaggerated one. But this would be to reckon without Tchaikovsky's own markings; for they are there indisputably enough in the score, uncannily strategically placed to support every move Mravinsky makes that seems a departure from our normal. So if exaggerated at all the reading is at least authentically exaggerated; and the indisputable excitement is surely very apposite to the fiery work. In any event Mravinsky holds a good deal in reserve for the very end-the waltz may seem a little hasty, but it is the onslaught of the finale's allegro that initiates a build-up of excitement lasting right through to the final bars.

At a much earlier stage, however, the orchestral playing declares itself to be of the very first class. There is a thicker ensemble tone than in most comparable western European orchestras; the Leningrad Philharmonic horns are strong, with a faint and controlled vibrato, and both trombones and trumpets ally themselves in timbre with the horns. This makes the brass as a whole cohere remarkably well, and the organ-like phalanx of middleregister instruments provides substantial support for the climaxes. But correspondingly the trumpets, unable to have it both ways, must fail to cut through here and there with the triumphant phrases we expect of habit. Once indeed fortunately so-in the finale's E major section that entirely distressing obbligato of trumpets and horns is nearly completely submerged.

One defect of balance mars an otherwise first-class recording: the slow movement is opened by a horn soloist who simply must have been moved up to the microphone for the occasion. He plays unquestionably beautifully and with a substantial vibratoif instead of a Tchaikovsky symphony this had been a euphonium concerto the sound could not conceivably have been bettered. Elsewhere the characteristics of a typically

good D.G.G. recording are in evidence, with richness and depth of tone, just enough brilliance, and technical finish extending to a proper spacing of the work with two movements to each side.

I would, I think, choose this version of the symphony for my own library. My only doubts would revolve around the bearability on repetition of that brilliant but entirely inescapable horn solo. To avoid that risk without incurring many others in its place it would be necessary to turn either to the very well-recorded H.M.V. of Sargent and the B.B.C. orchestra or, alternatively, to the less well recorded but more alertly performed Columbia of Karajan and the Philharmonia. M.M.

HAIKOVSKY. Casse Noisette— Ballet Suite, Op. 71a. Royal Phil-TCHAIKOVSKY. harmonic Orchestra conducted by Sir Thomas Beecham, Bart. Philips SBR6213 (10 in., 24s. od.).

The Casse Noisette Suite may be well worn by now but all the same it is Tchaikovsky at his most enchanting, and here it is, played by Sir Thomas at his most enchanting. Each piece is performed with such style, point and character that even those who think they have heard the Suite too often must surely succumb again. I found myself listening with the greatest pleasure and wondering all the time what delightful touch was coming next.

Some speeds are surprisingly slow (yet none the less effective) but what a relief it is to hear the Danse Arabe played at a real allegretto, so that for once it doesn't sound slightly dreary. This, in fact, is Beecham lavishing his particular art on music of which we may think we are tired, and the result is bewitching.

The music is very well recorded and at Philips's Favourite Music Series price it is a real bargain.

Incidentally, I read that in the States one company sells plain jackets for those who want them for a dollar less. That's quite something less. Since Philips's special aim in this series is to save the pocket, could they not do the same thing? There is nothing on the present glossy sleeve that most people would want, certainly not the picture of the ballerina and partner on the front.

Christmas Shopping

The December edition of THE GRAMO-PHONE CLASSICAL LP CATALOGUE will be on sale some ten days before Christmas and it is hoped will provide a guide for those last minute purchases. As before, the catalogue covers every classical LP, MP and 45 r.p.m. disc issued in this country since June, 1950. In addition to this the date of review in THE GRAMOPHONE is also included against each record number so that the catalogue, apart from consolidating all the manufacturers' catalogues, also provides an index to all classical reviews published in the Journal since the advent of the first LP some 61 years ago.

Copies are obtainable from your Record Dealer, price 3s. 6d., or direct from the publishers at 49 Ebrington Road, Kenton

Middlesex, price 3s. 10d.

CHAMBER MUSIC

ALBINONI. Twelve Concerti a Cinque, Op. 9 : No. 1 in B flat; No. 4 in A major; No. 7 in D major; No. 10 in F major (DL193-1); Cesare Ferraresi (violin): No. 2 in D minor; No. 5 in C major; No. 8 in G minor; No. 11 in B flat (DL193-2); Michele Visai (oboe): No. 3 in F major; No. 6 in G major; No. 9 in C major; No. 12 in D major (DL193-3); Michele Visai (oboe), Fiorentino Milanesi (oboe), all with Italian Baroque Ensemble conducted by Vittorio Negri Bryks. Vox DL193-1/3 (three 12 in. and special illustrated booklet, 134s. 41d.).

No one could say that Vox are not doing their bit to extend our acquaintance with the Baroque period. Their latest offering is of a set of works which few will have the opportunity of getting to know otherwise, since they are almost never heard and even the scores are exceptionally hard to come by. Albinoni, a contemporary of Marcello, described himself as an amateur (by which he meant that he was not obliged to practise the profession of music), but he was a most successful and prolific operatic composer. His stage pieces, as well as being favourites with the Venetian public, were also performed in other Italian cities, and indeed in the main European musical centres too. At the same time, from 1694 to 1722 he was also writing instrumental music, much of which is of importance in the development of the sonata and concerto. In particular he contributed greatly to the rise of the solo concerto (following Torelli's example), and his Op. 9, his last published set, contains four concertos for solo violin, four for solo oboe, and four for two oboes. As the helpful and informative (if at times slightly overwritten) booklet accompanying these discs stresses, Albinoni's invention, his leaning towards contrapuntal fluency and his free handling of the solo instrument make for works which are of more than merely historical interest.

The performances throughout are lively and musical, even if one is forced to question the claim that "conductor and soloists have made the interpretation of Italian baroque music their speciality " on hearing their treatment of dotted rhythms and of trills, and their literal interpretation of the printed text. For example, the lovely Adagio of the second concerto is certainly, as written, only a skeleton waiting to be filled out; but no decoration whatever is added to its long oboe semibreves. (Incidentally, is any service done to the music by describing it as "speaking of an afflicted soul freeing itself of its distress "?) All the soloists are good players: Cesare Ferraresi copes easily with the difficulties of the violin writing (No. 7 has an exceptional part exploiting double-stopping and various kinds of figuration), Michele Visai is an admirable oboist.

The recording is somewhat variable. In some concertos the tone is rather cloudy, and in No. 1 (of which the commentator cryptically writes, "the solos in this first concerto clearly show that fermenting ele-

ment which is disseminated in all the subsequent ones") the ripieno sounds too distant. The harpsichord's proportions also change inexplicably, from over-faint in No. 5 to just right in No. 10. In places there is a slight fuzzy distortion-e.g. in No. 2 (the Allegro non presto in particular), No. 3 (last two movements) and No. 6. And it is singularly unfortunate that, presumably in the transfer process, the opening upbeat of No. 7 should have been clipped out altogether. (The loss is made the more obvious by having the quoted musical example available.)

Students and enthusiasts, however, are likely to overlook such shortcomings in the interest of having the music at all; and for them I would recommend hearing the concertos singly (all in a lump, they are a bit deadening) and starting with the best ones. Which are they? Well, in my opinion, Nos. 10 and 7 of the solo violin concertos, Nos. 2 (with a splendid sturdy finale) and 8 for solo oboe, and No. 9, a fresh, breezy concerto for the two oboes. L.S.

BACH. Flute Sonatas, Volume 2. Sonata No. 1 in B minor, BWV1030; Sonata No. 2 in E flat major, BWV1031; Sonata No. 3 in A major, BWV1032. Sonata in A minor for unaccompanied Flute, BWV1013. Jean-Pierre Rampal (flute), Robert Veyron - Lacroix (harpsichord). London Ducretet-Thomson DTL93107 (12 in., 39s. 71d.).

Complete Sonatas : Baker & Marlowe (8/53) AXTL1015-6 Rampal and Veyron-Lacroix have already recorded the three sonatas Bach wrote for flute and continuo, together with a stray sonata in G minor that may or may not have been intended for flute. On their new disc they offer the three sonatas for flute and harpsichord, and a recently discovered one for flute solo (unknown to Grove). To the listener there may not be much difference between a sonata for flute and continuo and one for flute and harpsichord, but there is a very real difference to the keyboard player. In the former he has to improvise from a figured bass, whereas in the latter he has a fully composed part in front of him and plays the notes as printed. The playing on this new disc again reaches a high standard; both players have impeccable technique and a genuine understanding of and sympathy for Bach's music. The old Brunswick discs were good too, but the French players are altogether more lively in the E flat sonata, much the best of the three, and their record would be preferable for their performance of this work if for nothing else. But the new disc also has more music on it. Part of the autograph of the first movement of the A major sonata is lost; perhaps two-thirds survives. Baker and Marlow play only the second and third movements: Rampal and Veyron-Lacroix give us the first as well, and no one will spot the three or four bars they have concocted to make this possible. Incidentally this first movement is far more interesting than the slow one, a dull piece. I wish Bach had made the first movement of the B minor a little shorter. And while I am criticising the great man, I would like

to mention how unthinkingly he often writes for wind instruments. Did his Did his oboists and trumpeters never complain that he was over-taxing their lungs? Handel and Telemann were never so merciless. The first movement of the solo flute sonata consists of continuous semiquavers with never a break, and frankly Rampal can do nothing with it. In order to keep alive he has to breathe, and every time he breathes there is an embarrassing interruption of the music's flow. But the other movements are quite well written for the instrument and Rampal plays the Sarabande beautifully. This is an attractive work, and sounds genuine enough, but I wish the sleeve note had given some information as to where it was found and what the evidence is that Bach wrote it for the flute. It has not been recorded before.

It remains for me to add that the two instruments are unusually well balanced and beautifully recorded.

BACH, C. P. E. Concerto in A minor for Flute and Orchestra. Concerto in G major for Flute and Orchestra. Jean-Pierre Rampal (flute), Ensemble Orchestral de L'Oiseau-Lyre conducted by Louis de Froment. London L'Oiseau-Lyre OL50121 (12 in., 39s. 71d.).

For twenty-seven years harpsichordist to Frederick the Great, C. P. E. Bach would, you would think, have had his fill of flute concertos without writing any himself. ("Frederick's taste was conservative, his repertory restricted to some 300 concertos", wrote Terry in Grove; modern soloists, I believe, may be found who manage to survive on even fewer.) Nevertheless Bach wrote many flute solos (though not with Frederick's encouragement), and two most effective concertos are offered by this disc: the A minor with an unusual march for finale, the G major with a most expressive slow movement.

Both are played beautifully, and with some particularly clear double-tongueing, by Jean-Pierre Rampal; and both benefit enormously from quite unusually alert string-playing in the orchestra. recording gives the tone of these string players something of a rasping quality; but it is clear and well-balanced, allowing distinct audibility to the harpsichord continuo. This is, in fact, just as well, for Bach's orchestral writing has its thin moments. But the concertos are a welcome addition to the LP repertory, which has not yet clocked up all Frederick's 300, and can very well accommodate these two.

BEETHOVEN. Quartet No. 3, Op. 18 No. 3. Quartet No. 4, Op. 18 No. 4. Budapest Quartet. Philips ABR4051

(10 in., 28s. 8d.).

(11/54) 33CX1172

Coupled as above:
Hungarian Quartet
Quartet No. 3:
Pascal Quartet
Quartet No. 4:
Pascal Quartet (3/53) CLP1202 (11/53) CLP1208

The chief difference between the Budapest and the Hungarian versions of these two quartets is the price. By omitting first movement repeats Philips get them onto a

1956

e often Did his ain that Handel Hande

the two alanced R.F.

minor encerto hestra. flute), Discau-is de au-Lyre

ordist to would, of flute himself. ive, his o conmodern d who Never-(though it), and ered by unusual a most

d with gueing, benefit y alert The string quality; llowing sichord well, for ts thin relcome ich has oo, and wo. M.M.

Op. 18 No. 4. BR4051

CLP1202 CLP1203 udapest

ese two
ng first
onto a



THE ART OF CARUSO"

3 WONDERFUL PRECORDS IN THE SERIES

"GOLDEN TREASURY OF IMMORTAL PERFORMANCES"

Caruso

Celeste Aida—"Aida"; Libiamo—"La Traviata"; Di quella pira!, Ai nostri monti—"Il Trovatore"; Solenne in quest' ora—"La Forza del Destino"; Questa o quella, La donna e mobile, Quartet: Bella figlia dell' amore—"Rigoletto"; Ah! la paterna mano—"Macbeth"; Si pel ciel—"Otello"; Trio: Qual voluttà—"I Lombardi"; Una furtiva lagrima, Venti scudi—L'Elisir d'Amore"; Deserto in terra—"Don Sebastiano"; Sextette: Chi mi frena—"Lucia di Lammermoor"

Donna non vidi mai — "Manon Lescaut"; Che gelida manina, O soave fanciulla—"La Bohème"; Recondita armonia—' Tosca"; Ve lo dissi? — Madama Butterfly"; Amor ti vieta — "Fedora"; Ciclo e mar! — "La Gioconda"; Vesta la giubba—"I Pagliacci"; Air de la fleur—"Carmen"; Ah! fuyez, douce image—"Manon"; O paradiso! — "L' Africana"; O Souverain, O Juge — "Le Cid"; Rachel! quand du Seigneur — "La Juive"; M'appari, Quartet: Dormi pur — "Martha"

Ombra mai fu — "Xerxes"; Les Deux Sérénades — Leoncavallo; Pois épais— "Amadis"; Fenesta che lucive; Vaghissima sembianza; Noche Feliz; La Partida; A la Luz de la Luna; O sole mio; Vieni sul mar!; Luna fedel; Over there; La Campana di San Giusto; Sei morta nella vita mia; Luna d' Estate; Crucifixus — from Messe Solennelle

CSLP510

CSLP511

CSLP512



A RECORD
FOR CHRIST

LISTENING

Enrico Caruso Sings SACRED MUSIC

Cartique de Noël; Ave Maria; Domine Deus; Pietà, Signore; Hosanna.

The reverse side of this record contains items by John McCormack.

CSLP508



Caruso at Radambe III Verdi's AIDA

HIS MASTER'S VOICE"

RECORD TOKENS

ARE ALWAYS THE IDEAL GIFT

The joyous spirit

CAROL, SONG DA

The Templars

78 r.p.m... with Herbert Dawson, Organ: God rest ye merry, Gentlemen; Christ was born on Christmas Day; A Babe lies in the cradle; Good King Wenceslas. C3806 While shepherds watched their flocks; Childing of a maiden; We three kings of Orient are; Christmas is coming. C3807

with George Thalben-Ball, Organ: Twelve days of Christmas; See amid the winter's snow; O little town of Bethlehem. B9995 Away in a Manger; The First Noël; Unto us a Boy is born; Shepherds in the field abiding. C4039

N.B.: Record C3807 is also available on 45 r.p.m. 7P131. B9995 and C4039 are available on 45 r.p.m. Extended Play Record 7EP7021.

Choir of Christ's Hospital, Horsham

CECIL COCHRANE, Director of Music

78 r.p.m. . . . A Virgin most pure; Shepherds, in the field abiding B10960 LONG PLAY A Virgin most pure; Shepherds, in the field abiding; A carol of adoration; A great and mighty wonder; O little town of Bethlehem; Gabriel's message; Up! Good Christian folk, and listen; Unto us is born a Son DLP1133

Royal Choral Society

Conducted by SIR MALCOLM SARGENT Organ: Arnold Grier

LONG PLAY Hark! the Herald Angels sing; A Cowboy Carol; The First Noël; Carol of Beauty; Now once again our hearts we raise; Winter; Ding, Dong, Merrily on High; O come, all ye faithful; While Shepherds watched; Christmas is coming; Jesu, Word of God incarnate; Silent Night; Greensleeves; Coventry Carol; The Boar's Head Carol

EXTENDED PLAY

George Melachrino

The Melachrino Crchestra The First Noël; Silent Night; Hark! The Herald Angels sing; O come all ye faithful 7EG8047 I saw Mommy kissing Santa Claus; Rudolph, the Red-nosed Reindeer; Fairy on the Christmas Tree; Mrs. Santa Claus;

Little Brown Jug 7EG8058 The Melachrino Strings Winter Wonderland; Skaters Waltz; Jingle Bells; Sleigh Ride 7EG8048

Mario Lanza

78 and 45

"Christ

- "Christmastide with Lanza"
- Oh, Holy Night; The Virgin's Slumber Song; Away in a Manger; Oh! Little Town of Bethlehem;
- 7EB6020
- O come, all ye faithful; Silent Night; We Three Kings of Orient are; The First Noël

 - 7EB6008



piriof Christmas -

One for thou and one for thee; One for her and one for he . "IOLANTHE"

NG DANCE HUMOUR AND

Max Bygraves

78 r.p.m. * Do you love Old Santa Claus; Mister Sandman B10801

*The Little Laplander; Meet me on the corner POP116

with Children's chorus. 78 and 45 r.p.m.

That dear old gentleman; The Feather song POP262

'Sing with Max"

Peggy O'Neil; When you wore a tulip; If you were the only girl in the world; For me and my gal; She's a lassie from Lancashire; When Irish eyes are smiling; I belong to Glasgow; Any old iron POP277

78 and 45 r.p.m. Al Read

What is a home? Delaney's Donkey POP278

Joe Loss and his Orchestra

"Dancing time for Dancers" No. 9
Quicksteps, Room with a View;
A Foggy Day; Waltzes, Hello
Young Lovers; I'll see you
again; Foxtrot, Young and
Foolish; Tangos, Yira Yira;
Cstasy; Mambos, Zambezi; In
Old Lisbon; Slow Foxtrot,
Make Believe DLP1134 Make Believe DLP1134

EXTENDED PLAY

"Party Dances" The Palais Glide; La Conga; The Veleta 7EG8195

78 r.p.m. "Dance at your Party" I came I saw I conga'd; Charleston; Rock around the clock; John Brown's body; Knees up Mother Brown; Can Can; Alexander's Ragtime band: She'll be coming round the mountain; Ma she's making eyes at me: I'm forever blowing bubbles; My bonny lies over the ocean C4277

EXTENDED PLAY From the American Verve Repertoire

Spike Jones presents

"Christmas Fare for the Entire Family"

9 Christmas Songs with The City Slickers, The Jud Conlon Singers, and The City Slicker Juniors 7EG8196

"Carols for the Fireside"

11 Christmas Carols, with the Jud Conlon Singers and the Saint Victor's Boys Choir

Menotti's Delightful Christmas Opera on L.P.

Amahl and the Night Visitors

with Chet Allen; Rosemary Kuhlmann; Andrew McKinley; David Aiken; Leon Lishner; Frank Monachino and Orchestra conducted by Thomas Schippers.

Recorded under the personal direction of Mr. Menotti. ALP1196

"HIS MASTER'S VOICE"



Louis!

the American

repertoire

"Bing Sings Whilst Bregman Swings"

"Bing Sings Whits Bregman Swings"
BING CROSBY with BUDDY BREGMAN AND HIS
ORCHESTRA
The song is you; Mountain Greenery; Cheek to cheek;
'Deed I do; Heat Wave; The Blue Room; Have you
met Miss Jones; I've got five dollars; They all laughed;
Nice work if you can get it; September in the rain;
Jeepers Creepers
CLP1088

"Ella and Louis"

BLIA FITZGERALD and LOUIS ARMSTRONG with OSCAR PETERSON, HERB ELLIS, RAY BROWN, BUDDY RICH Can't we be friends; Isn't this a lovely day; Moonlight in Vermont; They can't take that away from me; Under a blanket of blue; Tenderly; A Foggy Day; Stars fell on Alabama; Cheek to Cheek; The Nearness of you; April in Portio in Paris CLP1098

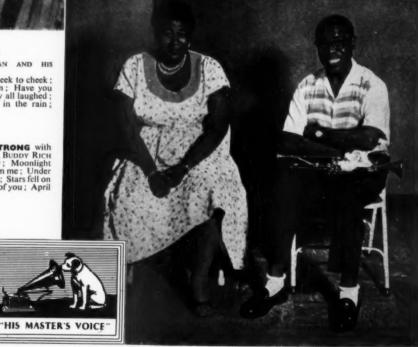
78 and 45 r.p.m. PETER HANLEY

I love you Samantha; I wanna see you when you weep

DON, DICK 'N' JIMMY

Two Voices in the night; That's the way I feel POP280

both with Orchestra conducted by Buddy Bregman





ten-inch eleven excellent clarity, 1 Budapest though the first little too and viol ground. Quartet Budapes moveme major. every m minuet o his own to much life. He dotted n to me al ignore in tempo in 56. In Hungari metrono personal Budapes new rec mended. exempla

BEETH Op MOZAL

realistica

MOZAL K.5 LX Beeti Se Mosa Tr

In the perform of their the Bolz ment withe Tri "express little, to ances, to you get new Det superior pianist's give the verve an the Vox the mon whereas

In the Trieste and give are much brothers expected

Jol

ten-inch disc and the customer is saved eleven shillings. Both recordings are excellent. Philips achieve slightly greater clarity, notably in the very quick finale of the D major, most beautifully played by the Budapest Quartet. The 'cello sounds as though he is sitting in the front opposite the first violin, and at times I felt he was a little too prominent, and the second violin and viola a shade too much in the background. One expects the Hungarian Quartet to adopt quicker tempi than the Budapest, but in fact, apart from the first movement, there is not much in it in the D major. In the C minor however they take every movement noticeably quicker, the minuet outrageously so. Beethoven queered his own pitch by adding metronome marks to much of his music near the end of his life. He marked this minuet Allegretto, 84 dotted minims a minute; which is impossible. The Hungarian Quartet at 70 sound to me absurdly fast. The Budapest Quartet ignore the metronome mark, follow the tempo indication, and sound just right at 56. In the first two movements the Hungarian Quartet are much nearer the metronome mark than their rivals, but I personally find the slower tempi of the Budapest Quartet more convincing. This new record can be most warmly recommended. The music is played with exemplary skill and understanding and realistically recorded. R.F.

BEETHOVEN. Trio No. 4 in D major, Op. 70, No. 1, "Geister".

MOZART. Trio No. 4 in E major,

K.542. Trio di Trieste.

LXT5253 (12 in., 39s. 7½d.).

Beethoven Trio : Serkin, A. & H. Busch Mozart Trio : Trio di Bolzano (6/53) 33CX1043

(3/55) PL8493-3 In the Mozart the Trio di Trieste give a performance of very similar stamp to that of their neighbours from Bolzano. Perhaps the Bolzano pianist phrases the slow movement with a shade more polish; perhaps the Trieste violinist is a shade more "expressive" with his tempi. But there is little to choose between two good performances, both well recorded—that is, until you get to the last movement. Here the new Decca recording seems to me definitely superior. The slightly drier quality and the pianist's very crisp, precise fingerwork give the whole movement a commendable verve and clarity. It is only fair to add that the Vox recording offers more music for the money: three trios, all by Mozart, whereas the new Decca has only the regulation two.

In the Beethoven "Geister" trio, the Trieste ensemble are completely assured and give a splendid performance. They are much better recorded than the Busch brothers and Serkin-which is only to be expected, for this Columbia disc is a

John McCormack₹

A superb selection of ballads

"HIS MASTER'S VOICE" BLP1084(LP)

transfer from 78s. I am inclined to think Beethoven's music suits their style of playing better than Mozart's, but probably one could say that of most ensembles.

BRAHMS. Sonatas for Clarinet and Piano, Op. 120. No. 1 in F minor : No. 2 in E flat major. Antoine de Bavier (clarinet), Andrzej Wasowski

(piano). D.G.G. DGM18227 (12 in., 39s. 7 d.).

Coupled as above : Lancelot, d'Arco (3/54) OL50030 In every way this record is a great improvement on the only previous LP version. I wish the sleeve gave a little information about Antoine de Bavier; for instance as to his nationality. He is a most expressive player. His pianissimo at the end of the first movement of the F minor, his technical mastery in the last movement of the same sonata (taken at a tremendous pace), the warmly affectionate opening of the E flat—all these reveal a player in the first rank. The pianist is equally at home in this music, and the piano tone is unusually round and full. The balance between the two players could not be bettered. In every way this record is a notable achievement.

HAYDN. Concerto for Harpsichord in D major. Concerto for Harpsi-chord in G major. Helma Elsner (harpsichord), Pro Musica Chamber Orchestra, Stuttgart, conducted by Rolf Reinhardt. Vox PL9810 (12 in., 39s. 71d.).

Concerto in D:
Nef, Lamoureux, Colombo
Heiller, V. Op. Litschauer

This disc contains the only two keyboard concertos by Haydn to be published in the composer's lifetime. The D major is well known, but I must confess I had not met the G major before. Is it ever performed in this country? Though not equal to the D major it contains an attractive slow movement, and a finale that is spirited in a somewhat obvious way. This concerto is adequately played, and the balance, both here and in the D major, well above average; for once the harpsichord is not made overprominent by obviously artificial means. Those who "collect" unknown Haydn can buy this record with confidence. But anyone who wants the best performance of the D major is advised to try the Vanguard disc with Erna Heiller. Miss Heiller plays the slow movement more expressively than Miss Elsner, and the finale ("Rondo a l'Hongrie") much more brilliantly. She gets her trills right, plays all the trills in the minore of the finale, and plays Haydn's cadenzas. Miss Elsner does none of these things, and her first cadenza is something of an abomination. Nevertheless there are times when Miss Heiler's harpsichord sounds too near the microphone; for instance at the end of the first movement, when you can hear the action of the keys. Miss Elsner is better treated by her technicians. On neither disc is the ensemble of the accompaniment impeccable, though for the most part reasonably good. The backing on the Vanguard is Haydn's trumpet concerto. R.F.

MOZART. Quartet in F major, K.158. Quartet in B flat major, K.159. Quartet in E flat major, K.160. Barchet Quartet. Vox PL8600

(12 in., 39s. 71d.).

Quartet K.159: Griller Qt. (11/52) LX3087 The ten string quartets that Mozart wrote in his maturity have always been given plenty of attention by the recording companies, but his earlier works in this field have been largely ignored. These consist (apart from one very early example) of six quartets written during or just prior to his trip to Italy when he was nearly seventeen, and another set of six written in Vienna some nine months later. Viennese set was influenced by Haydn's recently published "Sun" quartets (Op. 20), perhaps most markedly in the fugal finales. It is odd that the best of them, K.173 in D minor, has yet to be made available on records in this country. The "Italian" set, not perhaps quite so inter-esting, has now been recorded complete by the Barchet Quartet; the first three appeared exactly two years ago, and now, after a strangely long gap, the others are obtainable. All are three-movement works. It is not to be expected that they should compare in interest with the mature quartets, but there is plenty to attract here between the passages of routine stuff. The little B flat is much the best; in fact it is good all through. After a pleasant slow movement, there is a solid allegro in the key one especially associates with Mozart, G minor; and finally a deliciously silly rondo. The E flat starts well but is marred by a perfunctory finale, while the much longer F major starts poorly but comes alive in the slow movement and the trio section

of the minuet-finale. All these works are recorded with what seems to me a somewhat over-resonant acoustic, but otherwise fall pleasantly on the ear. The Barchet Quartet give sensible performances of the shorter works, though in the F major they do not make enough contrast between the forts and pianos, notably in the slow movement. The Grillers' disc of the B flat is played a little more sensitively, but the quality is not nearly so good. If you like early Mozart you will enjoy this record, which, gives a more than adequate account of the music. And the B flat quartet is well worth anyone's attention.

PURCELL. Sonatas of III Parts (1683). Sonatas I-VI (RG84); Sonatas VII-XII (RG85). Jacobean Ensemble directed by Thurston Dart. Argo RG84-5 (two 12 in., 79s. 3d.).

There are no signs of abatement in the churning out of dozens of sonatas and concertos, but it is useless for the reviewer, in danger of being engulfed, to cry "Help!" He can only take comfort, in this instance, in a more than usually adequate preparation and performance, and rejoice in the fact that the Jacobean Ensemble has the right feeling for style and the right kind of technique to interpret that style. Neville Marriner and Peter Gibbs are a well-

Dec

matched pair of violinists; Desmond Dupré brings his accustomed artistry to the gamba part; Thurston Dart, at the Bureau Organ, is a discreet accompanist and an inspiring director.

Although Purcell's twelve Sonatas of III Parts all follow, albeit freely, the typical Italian church sonata of the latter part of the seventeenth century, they possess tremendous individuality both as regards the structure of movements and the part-writing and resultant harmony. The form of a first movement may be integrated and monothematic (VII and IX) or it may be bi-partite (III and IV): in XII the movement is hardly more than the briefest introduction to the ensuing Canzona. In the same way there is great variety in the final movements. Sonata III has a brilliant Allegro with a fugato opening; the principal last movement of V is really the Canzona, though there is a short Adagio at the very end, recalling the "drag" sections which round off so many of the fantasias of Purcell.

Those who enjoy Purcellian harmonic dialect will find in these twelve sonatas the quintessence of his technique. Unlike the strange harmonies of a Giovanni Macque or a Gesualdo, those of Purcell have an inner logic of their own. They come about as the result of smoothly effective part-writing: hardly ever is there any sense of strain, of seeking after effect, or of striving for the lost chord. In this Purcell is at one with his great French contemporary, Marc-Antoine Charpentier, with whom he has as much in common as with the Italians, whose example he so faithfully endeavoured to imitate, if we are to believe the Preface to these sonatas. In his sleeve note, Dart rightly stresses the points of contact between the sonatas and the fantasias, but he follows the editors of the Purcell Society in assuming the strong influence of Vitali's sonatas of 1677.

It is true that Roger North, who was 33 when these sonatas were printed, men-tioned that "several little printed consorts came over from Italy, as Cazzati, Vitali, and other lesser scraps which were made use of in corners". But he almost certainly referred to Vitali's Op. 2, which was kept constantly in print between 1667 and 1682, and not the Sonatas of 1677 (in any case a reprint of the original edition of 1669) which were for various combinations of instruments rather than for the usual triosonata combination. Cazzati's Op. 18 was also well known in England, and could have had as much (or as little) influence as Vitali's set.

The interpretations are for the most part admirable. I like especially the flowing tempi for the Sarabands, and the crisp playing in the Canzona subjects. Sometimes the gamba, by its very nature lacks the crispness of the upper strings, and this might have been remedied by a better balance. The organ mixture is occasionally a little too prominent, though the tone blends very well with the strings without obscuring detail. The ornamentation is stylish, though inconsistent at times, rather on the Fay ce que voudras principle. Now and again this spoils the climax to a phrase,

but usually something felicitous happens so soon afterwards that one is inclined to forget such small blemishes.

Unfortunately the production of the records do not equal the performances. There are several poor examples of tape editing: bad cut-offs at the ends of movements, loss of atmosphere, and occasional flutter and other imperfections. Instead of the fine engraving of White's portrait of the composer, used in the original edition, the sleeve has a feeble copy, which makes Purcell look very boorish.

INSTRUMENTAL

BACH. Bourrées I and II from Suite

No. 3 in C major.

KODALY. Sonata for unaccompanied 'Cello, Op. 8. REGER. Suite No. 2 for unaccom-

panied 'Cello, Op. 131c. Zara Nelsova ('cello). Decca LXT5252 (12 in., 39s. 71d.).

(3/52) PLP510 Frederic Curzon would have it that the violin is a lady; most of us would believe it, too, of the 'cello, which normally appears when unaccompanied to be also incomplete, unfulfilled. But not when written for by Kodály; here the one instrument is in turn not only 'cello, viola, and violin, but also guitar, bagpipe, harp, and string quartet-perhaps even doublebass as well, if the tuning-down by a semitone of the two lower strings be taken into account. Exploiting every possible resource of the 'cello (and perhaps some of the ones usually held to be impossible as well) this sonata is accessible only to the soloist of entirely commanding technique. Zara Nelsova is such a soloist, defeated nowhere by the hair-raising difficulty of what is confronting her. If in the first movement the trills beginning on top F sharp (an octave above the treble stave) are omitted, even Kodály relented here and marked them ad. lib.; if in the third movement the final double-stop seems just beyond her comfortable grasp, it is a double-stop of a minor thirteenth, an interval when fingered at both ends not usually held to be within anybody's grasp on any stringed instrument at any pitch at any time—there is a limit to the size of the human hand. Elsewhere an impeccabe technique is put at the service of the music; and many passages emerge with a sunlit degree of beauty.

CLASSICAL LP CATALOGUE DECEMBER, 1956

SEE PAGE 253

ORDER NOW

Janos Starker, too, is a 'cellist of superlative technique; his Nixa record of the Kodály must have set many 'cellists by the ears. It remains an incomparable exhibition of 'cello-playing; and it remains a moving performance of the sonata, with an intensity in the first movement and a gaiety in the last that eludes Miss Nelsova. Her reading, however, does bring to some passages in the middle movement a sensuous beauty that in its turn eludes Starker.

But while no 'cellist could conceivably delete the Starker record from his personal library, now or ever, the listener seeking only the enjoyment of Kodály's music will be impressed by the advantage of Decca's compression of the sonata on to one record side, whereas Nixa take two, splitting the slow movement in the process. Decca's achievement is helped by a cut in this movement, which I think if anything makes listening easier; and both 'cellists agree on a cut in the finale. Nixa do, however, contrive a slightly more vivid recorded sound than Decca for the 'cello, though it is to be heard against a rather old-fashioned degree of surface noise. And their "notes" on the Kodály must surely bring a blush of shame to-day to Nixa, when re-read alongside the scholarly and informative but unhappily anonymous-essay Decca now provide.

The essay also takes account, of course, of the reverse side of the disc, on which the Bach Bourrées round off the Reger Suite. This latter is an altogether less exacting work than the Kodály, for player and listener alike. Two reflective movements and two dance movements, all principally monodic, provide a relaxation for both partners in the enterprise of performance only seldom to be encountered under Reger's name. The thesis that the 'cello, too, is a lady would obviously make a greater appeal to Reger than to Kodályand perhaps than to Bach. The two (or the three) views make a rewarding comparison on disc; this is a most welcome M.M. record.

BARBER. Excursions, Op. 20. COPLAND. Piano Sonata. STRAVINSKY. Piano Sonata. Andor Foldes (piano). D.G.G. DGM18279

(12 in., 39s. 7½d.). Andor Foldes, whom we know principally as a player of Bartók and Beethoven (though he has also recorded several works by Romantic composers), here shows his mettle in still more rarefied intellectual fields. His infallibly precise technique, his sense of control, and his grasp of structure serve him well, and it stands much to his credit that for at least some of the time he gives the impression that the Copland Sonata contains some worthwhile musical thought. This desiccated study in chordal sonorities was written between 1939 and 1941, fifteen years and more after the Stravinsky Sonata, which falls on the ear in comparison like a balm. (Do you recall that Punch joke, constantly having to be brought up to date as generation succeeds generation, which runs in its 1905 version, "Oh for the good old tunes of Strauss and Debussy!"?) old tunes of Strauss and Debussy!

2 piece Hi Fi...takes up no more room than a radiogram...gives authentic high fidelity reproduction...



The 'GLYNDEBOURNE'-comprising 2 cabinets fitted with the outstanding Avantic DL7-35 Amplifier and widerange Speaker system. £.144.5.od. nett. Provision is made for the fitting of these optional extras at low cost:-

4-speed single or automatic record player. Avantic VHF-FM or MW-AM/VHF-FM radio tuner. Avantic tape player.

The Avantic DL7-35 Amplifier (available separately)
This is based on a specially designed Mullard circuit, further developed to compete in the American market with the finest amplifiers the world offers. Hitherto, America has taken all the DL7-35's we could make. Increased production has now made possible its general release. The specification speaks for itself:—

Power Amplifier: Continuous sine wave output: 27W at 0.1% total distortion. 27W at 0.1 % total chalorators. Frequency response: ± 1dB 1 c/s to 100 kc/s. Intermodulation distortion: 1%. Damping factor: 50. Hum and Noise: — 89 dB. Pre-amplifier:
Output:
220mV at 0.1% total distortion.
7-controls including loudness compensator, switched filter and monitor/record switch. 8-inputs.
8-position selector switch. Recorder output. Rumble filter.

★ Loudspeaker Specification:—
The Avantic Loudspeaker system comprises a 12" low frequency unit and two 2\textsup high frequency units mounted in a resonance-free, acoustically designed cabinet providing omni-directional radiation. Frequency range:
0-22,500 c.p.s. Peak power ratings: 40 watts (l.f.) and 10 watts (h.f.).



available separately

You're going to hear a lot about

antir

Manufactured by

BEAM-ECHO LIMITED

Witham, Essex Tel: Witham 3184. Grams: Parion Witham

Lvalitic **GLYNDEBOURNE** FIDELITY SYSTEM

COMPLETE IN MAGNIFICENT MATCHING CABINETS

Here is the answer to every awkward Hi Fi question you ever thought of. Complete in two elegant matching cabinets finished in natural mahogany, the 'Glyndebourne' provides for every home, large or small, high fidelity in its most pleasing-and practical-form, A thrill to listen to . . . a delight

The console cabinet houses the outstanding Avantic DL7-35—possibly the finest amplifier ever built in Britain and its associated equipment. The loudspeaker cabinet contains a 3-unit* system that matches in every detail the superlative performance of the amplifier. Together they provide a degree of control and a quality of sound that cannot be surpassed.

Designed in the light of the very latest developments, the 'Glyndebourne' is the high fidelity system not only of today, but of tomorrow. Separate units may be added or replaced as desired-thus the 'Glyndebourne' can never become "dated". It is yours for a lifetime of good listening.

Post coupon today for fully descriptive literature and the name of your nearest Avantic Dealer where you can judge this wonderful instrument for yourself.

DL7-35; also	the name and a	idress of my near	est Avantic dealer
NAME			
ADDRESS.			

1956 uperla-

of the by the nibition moving tensity in the eading, ages in beauty

eivably ersonal seeking sic will Decca's record ng the Decca's movemakes agree wever, corded ugh it hioned

notes "

lush of

e-read

tive-

Decca ourse. ch the Suite. acting and ments ipally both nance under

'cello,

ake a

lály-

o (or

comcome M. ndor 18279

ipally ough s by nettle His se of him that s the con-

fteen nata. ike a joke, date hich good

ught. rities

EMITAP

THE WORLD'S FINEST MAGNETIC RECORDING TAPE

AVAILABLE IN A RANGE OF 4 SPOOL SIZES

Suitable for all Tape Recorders



SPECIAL FEATURES

- HIGH SENSITIVITY . ANTI-STATIC
- PRE-STRETCHED P.V.C. BASE
- FREEDOM FROM CURL
- LOW "PRINT THROUGH" FACTOR
- METALLIC CONTACT STRIPS

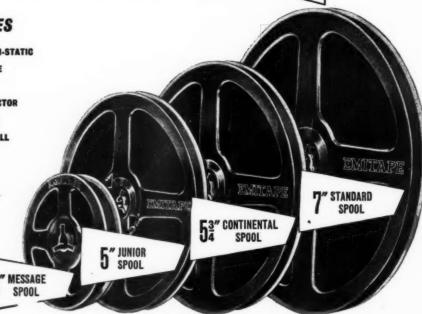
FOR "AUTO-STOP" FITTED TO ALL

BUT THE MESSAGE SPOOL

TOGETHER WITH

P.V.C. LEADER

AND TRAILER STRIP



LIST PRICES

TYPE No.	TITLE	SIZE	LENGTH APPROX.	PRICE
88/3 ★99 /3	"Message"	3" dia.	175' 250'	£0.7.6 £0.9.6
88/6 ★99/9	"Junior"	5" dia.	600' 850'	£1. 1.0 £1. 8.0
88/9 ★99/12	"Continental"	53" dia.	850' 1200'	£1.8.0 £1.15.0
88/12 ★99/18	"Standard"	7" dia.	1200' 1800'	£1.15.0 £2.10.0

★ LONG PLAY—50% increased playing time.

Full details of Emitape and occessories are available from your local dealer or:-

EMITAPE '88'

is a standard thickness base tape giving maximum durability for "general purpose" use.

EMITAPE '99' for

50% increased playing time.

Specially developed thin base tape, for "Long Play"

Both types of Emitape have identical magnetic oxide coatings and electrical characteristics.

E.M.I. SALES & SERVICE LTD . RECORDING EQUIPMENT DIVISION

Now in its 50th year of service to the gramophone public

ASTRA HOUSE

Wish Their Many Customers in all parts of the World a Happy and Peaceful Christmas

NEW RECORDS Keep your Record Collection up-to-date

AT ASTRA HOUSE

. . . where every worth-while L.P. record issued in this country, most 78s and pre-Recorded Tapes of good music is kept in stock, there is also a staff of capable assistants, all of them eager concert and opera fans, who can and do give really knowledgeable advice on what particular recording or performance is best worthy of your attention.

This service is available to Post Customers as well as to Personal Callers. New L.P.

records are Post and Packing free.

EXCHANGE

At the same time we can relieve you of any unwanted L.P.s or 78 r.p.m.s you no longer wish to keep, in part-payment for the records you do want. Records handed in for allowance must be in perfect condition—damaged or worn records can only be treated as scrap.

SLIGHTLY USED RECORDS

For the L.P. enthusiast with a limited purse our second-hand L.P. record department offers wonderful opportunities; 3,000 perfect records in stock, which may be selected by number or title and, if desired, tried over in our audition rooms.

Similarly our second-hand 78 department offers wonderful bargains to the enthusiast who cannot afford L.P. or still prefers 78s; 5,000 12-in. records, Symphonies, Concertos,

Operas, Chamber Music at from 2s. 6d. to 5s. per record to browse through.

For the collector of Golden Age records there are, in what has become known as 'Dead Man's Corner', some 2,000 Vocal records by famous artists of the past, at attractive prices.

We issue no lists of used Records but invite inquiries for Special Requirements by post.

RECORD STORAGE

We are now able to offer record storage boxes for L.P.s large enough to take all makes of L.P. records in their jackets. These boxes are made up in attractive book form in three colours, red, green and black, and will hold approximately twelve records each.

Price: 12-in. size, 12s. 6d.; 10-in. size, 8s. 6d. For 7-in. size, 6s. 6d. Packing and Postage extra.

SECTIONAL POLISHED WOODEN STORAGE UNITS WITH SLIDING DOORS. To house 100 12-in. or 10-in. L.P. or other records, in their original sleeves, 64s. 6d., plinth 7s. 6d. extra. To house 150 12-in. or 10-in. L.P. or other records, in their original sleeves, 97s. 6d., plinth 9s. 6d. extra. Packing and postage extra.

HIGH FIDELITY DEPARTMENT

In this we have a staff of experts in High Fidelity Reproduction who will demonstrate all that is best in equipment for the reproduction of records of good music and, if desired, would build such equipment into a cabinet of your choice.

THE GRAMOPHONE EXCHANGE

TEMPLE BAR 3007

ASTRA HOUSE, 121-123 SHAFTESBURY AVENUE, LONDON WC2

MIDWAY BETWEEN THE SAVILLE AND PALACE THEATRES



Daces

The pu the la uncert markin nexttexture it with The n works a set Ameri stood a folk have b recital Certai

enough

assure

G R r

Wha above succes the b fully There qualit Int lies th

rather Reub in its precis amon requi litera of its this d lack Richa only quan me t coupl Parlo

Th recor Reub the 1 work work were Chor befor

comi tion idion earlie life ' coun

as c

TRIP

ren)

A 4033

The purposeful animation of its first movement is however not fully maintained laterthe last movement in particular hovers uncertainly in the middle section as if marking time until deciding what to do next-but the lucidity of its thought and texture is agreeable, and Mr. Foldes plays it with appropriate ease and objectivity. The most immediately attractive of the works on this disc, of course, is the Barber, a set of four short pieces in "regional American idioms". I have never understood why at least the last three-a blues, a folk tune and a square dance-should not have been pounced on gratefully by all our recitalists. Perhaps in time they will. Certainly Mr. Foldes plays them brilliantly enough to make their welcome on disc P.B.

December, 1956

BRAHMS. Eleven Chorale Preludes, Op. 122. Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid". Arnold Richardson (organ). Argo RG71 (12 in., 39s. 7½d.).

BRAHMS. Prelude and Fugue in A minor. Prelude and Fugue in G minor. Fugue in A flat minor. REUBKE. Organ Sonata on Psalm 94. Arnold Richardson (organ). Argo RG72 (12 in., 39s. 7½d.). Both records recorded on the Royal Festival Hall organ in co-operation with the L.C.C. Sonata on Psalm 94:

Ellsasser (10/55) PMC1025

Whatever form the co-operation mentioned above, the result is indubitably highly successful, to the point of being technically the best Argo recording I have heard, fully competitive with current standards. There is a good surface, and a sound rich in quality and adequate in quantity.

In the variation of this quantity, however, lies the only measurable defect: there is a rather narrow range of volume. Reubke in particular, of course, demands in its fluctuations between pppp and fff precisely the reverse—the exciting work is among the most exacting, in dynamic requirements, in the whole of organ literature, and necessarily loses some degree of its excitement here with the scale of this dynamic range reduced. There is no lack of excitement, however, in Arnold Richardson's performance, which is brilliant; only a sound varied considerably more in quantity, and rather more in quality leads me to prefer Richard Ellsasser's version, coupled with the Guilmant First Sonata on Parlophone PMC1025.

The principal feature of the new set of records, however, is not the already available Reubke Sonata, but their introduction to the LP repertory of the complete organ works of Brahms. These virtually frame his working life: the Preludes and Fugues were written when he was twenty-four, the Chorale Preludes not until the last year before his death. The two groups have in common a stemming from Brahms's affection for Bach, whose style, and sometimes idiom, is noticeably in evidence. As the earlier group coincided in the composer's life with a period of study of academic counterpoint it is customary to write of it as comparatively uninteresting; as the

later group coincided with a period of intense personal grief it is customary to write of it as profound. Both views are, of course, fundamentally true, but nevertheless it seems to me to be possible to exaggerate both the indebtedness of the Preludes and Fugues, which are really quite vital music, and also the profundity of the Chorale Preludes—which, although extremely beautiful, do not really compare with, say, the late solo piano music.

They are, however, presented as well as

ANDOR FOLDES

Andor Foldes, the eminent Hungarian pianist whose name is well known to record collectors, recently paid one of his rare visits to England to play in this year's Promenade Concerts at the Royal Albert Hall. On August 17th, he was the soloist in the Beethoven First Piano Concerto and Bartók's "Rhapsody" with the B.B.C. Symphony Orchestra under Sir Malcolm Sargent.



Foldes was born in Budapest in 1913, and his extraordinary musical talents were evident from his earliest childhood. After two years of instruction from his mother, herself a concert pianist, he gave his first public performance at the age of seven, playing a Mozart Piano Concerto with the Budapest Philharmonic Orchestra. continued his studies under Dohnányi, and in 1932 he graduated from the master class for pianists of the Franz Liszt High School for Music in his native city. A year later he won the international competition for the Franz Liszt Prize, the adjudicators including Cortot, Sauer and Sir Donald Tovey. From 1933 to 1939 Foldes toured extensively throughout Europe, steadily gaining the high reputation which he enjoys today for the musical distinction of his performances. Since 1939, Foldes has lived in America but he has made regular visits to Europe.

Foldes is known to record collectors in this country by his recordings made for D.G.G., and prior to that for Vox. A glance at the list of his recorded repertoire shows his wide range of sympathies, ranging as it does from Beethoven, through Liszt and Schumann to Bartók. One record from his series of Bartók recordings has been issued in this country containing first recordings of some of the earlier keyboard pieces. Recently, he has given a series of performances of this composer's works in the B.B.C..'s Third Programme, and also an illustrated talk on Music Magazine.

can be by Arnold Richardson. Just once I think he misjudges a tempo: at his very slow speed the second setting of Herzlich tut mich verlangen fails to make clear the shape of the tune of the chorale. Elsewhere there is a marvellous clarity in the playing, and also in the registration; there are moments even when miracles of three-handedness seem to be performed, unless indeed the pedals, suitably registered, are actually used on occasion in order to produce this third hand.

The recording, too, is beautifully clear, though its reluctance to drop much in volume does perhaps deprive the more reticent of the chorale preludes of some of their poetry. Once a tape join goes mildly wrong: after the O Traurigkeit, O Herzeleid chorale prelude Richardson is made to appear to play the following fugue as if its first note were an up-beat, which I am very sure he did not do. The reverse occurs once in the Reubke: a short, uncalled-for gap appears, filled with some clanking. Neither point effaces the impression of this being one of the best sets of records in the Argo catalogue, with technical standards approaching the extremely high artistic ones always operating in their choice of repertory.

M.M.

LISZT. Hungarian Rhapsodies, Vol. II, Nos. 8-13. Alexander Borovsky (piano). Vox PL8910 (12 in., 39s. 7\d.).

7½d.).
LISZT. Hungarian Rhapsodies, Vol.
III, Nos. 14-19. Spanish Rhapsody. Alexander Borovsky (piano).
Vox PL8920 (12 in., 398. 7½d.).

Rhapsodies Nos. 1-15: Farnadi (9/54) WLP6213

Liszt produced his fifteen well-known Hungarian Rhapsodies in the years 1851-3. These are the fifteen found in most editions (Schirmer, Augener), and recorded by Edith Farnadi on the Nixa discs (2 of them in the set). In the mid-eighties he produced four more, giving us the 19 recorded by Alexander Borovsky in the 3-disc Vox set. Borovsky adds the Spanish Rhapsody of about 1863. (According to the Nixa sleeve, there is a 20th unpublished Hungarian Rhapsody in Weimar). most convenient, and by far the least expensive, way of obtaining the music is in two Ricordi volumes (11s. 6d., 12s. 6d.) which contain the 19 Hungarian and the Spanish Rhapsodies. But those who have the usual edition will find Nos. 16-19 (10s. 6d.) and the Spanish Rhapsody (10s. 6d.) in the Peters catalogue, both edited by Sauer.

As in Vox's Volume I, reviewed in June 1955, Borovsky affords a great deal of pleasure in his readings of these wonderfully inventive and fascinating compositions—pleasure that is tempered only by a recording that strikes patches of tone so hollow that it must falsify his performance to a very considerable extent. No. 13, for example, is poorly recorded. But after a while the ear begins to get used to the sound, and to accept and "correct" it.

It is very interesting to hear the four late Rhapsodies. They are less immediately attractive and effective, and depend less on glittery pianism, than their predecessors. The first three are relatively short. No. 16, A minor, has strange harmonies and is atmospheric in character. The cymbalon effects of the earlier pieces reappear, but are used impressionistically. No. 17, D minor, presents a lamenting melody rising out of strange chords, dying away to consonances. The piece grows from this organically, without strongly contrasted dance-form sections. No. 18, F sharp major, is the shortest, like an etude; and then No. 19, D minor, is long again, with a first section growing from the recitative, but ending, like the earlier Rhapsodies, with a friska. All four works show the harmonic explorations of Liszt's late piano style.

I did not have the Farnadi set on hand to try a direct comparison of Nos. 8-15. Memory says that she is rather more impetuous and dashing in style, and more colourful; that the recording tends to be harsh in fortissimo, and that there are some pre-echoes (the Vox set has both pre- and post-echoes, though none of them is very serious). Borovsky is particularly good in elegant quick sections. Occasionally (e.g. in No. 13) we may find his utterance of slower, idiomatic melodies a little unimaginative; but on the whole he satisfies richly. And it is not often that the technique begins to feel the strain. Such a place is the final octave passage-work of No. 10, E major, where after the glissandos (and after an audible tape-join) the octaves are not quite as effortless as ideally they should be. There is also a passage of heavy weather (and another tape-join) in the Spanish Rhapsody.

MOZART. Fantasia in F minor, K.608; Andante in F major, K.616; Adagio and Allegro in F minor, K.594; Adagio in C major, K.356. Richard Ellsasser (organ). Parlophone PMC1032 (12 in., 39s. 7½d.). Recorded at the John Hays Hammond Museum, Gloucester, Mass.

Some musicians take a selective view of their art, feeling interest only in its more advanced manifestations. Others have a more all-embracing affection for both the art and all its associated paraphernalia, liable to be stopped in their tracks equally by a street band of cornet, euphonium, and bass drum playing Old Comrades; by the performance of a late Bartók quartet; by a battered old posthorn in an antique dealer's window; by the sight of a record catalogue of 1912; or by a steam-organ at a fair waltzing its way from Daisy Bell to the Traviata selection. Composers with this affection for the remoter corners of music will habitually write for anything that comes to hand: Hindemith in our own day, Mozart in his.

So Mozart found time to write for the glass harmonica, a contrivance of revolving discs singing in response to the hand's touch; and also for mechanical organs, clockwork-operated affairs of very varied sizes and resources. Four of these pieces are collected on this Parlophone disc, played on a modern most un-clockwork organ by Richard Ellsasser. The C major Adagio was

written for the glass harmonica, and played by the blind virtuoso Marianne Kirchgässner; she had a great success with this and similar music. The F major Andante was an innocent and highly appropriate work for a small clockwork organ. But in the two F minor pieces Mozart must have been idealising his organs; both are great, powerful music, showing substantial indebtedness to both Handel and Bach, and quite certainly transcending the expressive possibilities of any toy instruments.

They are, in fact, perfectly suited to performance on the modern organ, and as recorded on this disc they make a splendid sound. Not always, however, a sound of wholly secure pitch; there are some most uncomfortable transitions-in the middle of the great F minor Fantasia there is a sudden drop of only just under a semitone and Ellsasser's playing has not quite the total rhythmic security rather essential for Mozart. I have no doubt whatever that the original harmonica and mechanical organs had even less security of either pitch or rhythm. So perhaps, indeed, this is really a record for the historian; or for the man who likes his musical odds and ends very much indeed. MM

CHORAL AND SONG

RAVEL. Cinq Mélodies Populaires
Grecques (a). Chansons Madécasses (b). (a) Irma Kolassi
(mezzo-soprano), Jacqueline
Bonneau (piano). (b) Irma Kolassi
(mezzo-soprano), Geoffrey
(flute), William Pleeth ('cello),
André Collard (piano). Decca
LW5246 (10 in., 198. 6d.).

Chansons Mad/casses: Jansen (3/53) LXT2774

One side is a fresh, and more vivid performance of the Ravel Greek songs (sung in Greek) with which Irma Kolassi made a hit on LX3080, which had a Fauré and Aubert programme backing it. The finely thought out and idiomatic performance comes up louder now and is quite worth getting again, independently of the appeal of a new coupling. These songs of Madagascar are among the strangest and most exotic in all Ravel's writings. The poems by the Creole writer Evariste de Parny date from the late eighteenth century and are respectively a long erotic rhapsody by a south sea lover, a fierce cry of rage against white oppressors it was this one which provoked a scene at the song's first performance—and an invitation to the "native" dance. The use of the flute's low register and the 'cello writing evoke an atmosphere which is unlike anything one can immediately call up as a simile. It is arguable that a man ought to sing them, but as the versions of M. Jansen are inferior and as it was Madeleine Grey who first made them famous, it may be allowed to a mezzo soprano of such character and tonal bite to undertake them with perfect propriety. The three collaborators are excellent. This is an interesting addition to the lists. P.H.-W.

BEETHOVEN SONGS, VOLUME ONE.

Mailied, Op. 52, No. 4 (Goethe);
Marmotte, Op. 52, No. 7 (Goethe);
Neue Liebe, neues Leben, Op. 75,
No. 2 (Goethe); Aus Goethe's
"Faust", Op. 75, No. 3 (Goethe);
Wonne der Wehmut, Op. 83, No. 1
(Goethe); Sehnsucht, Op. 83, No. 2
(Goethe); Mit einem gemalten
Bande, Op. 83, No. 3 (Goethe);
Arietta: In questa tomba oscura,
Grove's Op. 239 (Carpani), sung in
Italian; Zärtliche Liebe, Grove's
Op. 235 (Herrosen); Andenken,
Grove's Op. 240 (Matthisson); An
die Hoffnung, Op. 94 (Tiedge);
Arietta: Der Kuss, Op. 128
(Weisse); Adelaide, Op. 46 (Matthisson).

H.M.V. ALP1317 (12 in.,
398, 7‡d.).

BEETHOVEN SONGS, VOLUME TWO. Bitten, Op. 48, No. 1 (Gellert); Die Liebe des Nächsten, Op. 48, No. 2 (Gellert); Vom Tode, Op. 48, No. 3 (Gellert); Die Ehre Gottes aus der Natur, Op. 48, No. 4 (Gellert); Gottes Macht und Vorsehung, Op. 48, No. 5 (Gellert); Busslied, Op. 48, No. 6 (Gellert); Der Wachtelschlag, Grove's Op. 237 (Sauter); Der Zufriedene, Op. 75, No. 6 (Reissig); Die Liebe, Op. 52, No. 6 (Lessing); Das Liedchen von der Ruhe, Op. 52, No. 3 (Ueltzen); Lied aus der Ferne, Grove's Op. 242 Abenlied unter'm (Reissig); gestirnten Himmel, Grove's Op. 253 (Goeble); L'amante impaziente, Op. 82, No. 3 (Metastasio), sung in Italian; L'amante impaziente, Op. 82, No. 4 (Metastasio), sung in Italian; Resignation, Grove's Op. 252 (Haugwitz); Die Sehnsucht, Grove's Op. 246 (Reissig). Dietrich Fischer-Dieskau (baritone), Hertha Klust (piano). H.M.V. ALP1318 (12 in., 39s. 71d.). All sung in German unless otherwise stated.

The addition of these two discs to his existing An die ferne Geliebte means that Fischer-Dieskau has now recorded the great majority of Beethoven's songs; and the quality of the interpretations is such that these are likely to form a standard point of reference for the future. The principles behind the selection and, particularly, the grouping of the songs here remain obscure. The singer does not hesitate to include soprano songs, such as the second setting of An die Hoffnung and the two versions, one gay and one " assai seriosa ", of Metastasio's Amante impaziente (how odd that the seriousminded Beethoven should fail so signally with the latter!). But the grouping—well, the six Gellert songs form a block, but the rest are just jumbled together, in order neither of chronology nor of opus numbers, without consideration of key, poet, contrast of mood or anything else. The point is worth spending a moment on: if these discs are meant as a "collected edition"; then why not group the songs in opus numbers? If they are meant to be listened to just as Beethoven recitals, then why not ONE. ethe); ethe); p. 75, ethe's ethe);

No. 1 No. 2

ethe);

ing in Frove's

; An edge);

atthis-

rwo. ; Die No. 2

No. 3 s der llert);

hung,

slied, Der

237 p. 75,

p. 52, n von zen);

p. 242 ter'm

p. 253 iente,

ng in

iente,

ng in Op.

trich

P1318 erman to his that great d the

int of ciples y, the scure. clude

s, one asio's riousmally -well.

, but order

nbers, ntrast int is these

on ",

opus tened y not FRANCESCATTI

WITH THE PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

conducted by Dimitri Mitropoulos. Mendelssohn - Violin Concerto

Tchaikovsky - Violin Concerto

ABL 3159. 38/3

SIR THOMAS BEECHAM, Bart.

conducting The Royal Philharmonic Orchestra

Méhul Overtures — Timoleon, Le Trésor Supposé,

La Chasse de Jeune Henri

ABR 4056. 28 8

Mozart Symphony No. 39, K.543

Symphony No. 40, K.550 (already issued)

ABL 3094. 38|3

EUGENE ORMANDY

conducting The Philadelphia Orchestra

Richard Strauss -

Till Eulenspiegels Lustige Streiche

Waltzes from Der Rosenkavalier

SER GEIT

Make it a 'record' Christmas with PHILIPS



PHILIPS Minigroove 33% BECORDS

Philips Electrical Limited, Gramophone Records Division Stanhope House, Stanhope Place, Landon, W.Z.

Philips are world-renowned makers of radiograms, record players and record playing equipment incorporating the famous Philips "Featherweight" Pick-Up.



PG521

Dece

it

CT

DH

Equip

CHOOSE YOUR CHRISTMAS GUESTS













December, 1956

Christmas

PHILIPS

THE PHILIPS 'FAVOURITE MUSIC' SERIES

This attractive low-priced series of popular classical records offers a fascinating choice of music. Any record in this series will make a most acceptable Christmas gift.

RECENT ADDITIONS



SIR THOMAS BEECHAM, Bart. conducting The Royal Philharmonic Orchestra NUTCRACKER SUITE — TCHAIKOVSKY SBR 6213

EUGENE ORMANDY

conducting The Philadelphia Orchestra
A WAGNER CONCERT—Favourite orchestral excerpts
from Lohengrin, Die Walküre, and The Mastersingers SBR 6210

BOLERO and LA VALSE SBR 6202

WALDTEUFEL FAVOURITE WALTZES SBR 6205

CORELLI — CHRISTMAS CONCERTO (No. 8 in G minor) CONCERTO GROSSO No. 5 in B flat major

GRÉ BROUWENSTIJN (a)*AGATHE'S ARIA (Der Freischütz) and

(a) AGATHE'S ARIA (Der Freischutz) and (b) REZIA'S SCENA
"OZEAN DU UNGEHEUER" (OBERON) — WEBER (c) "AH PERFIDO" — BEETHOVEN "Willem van Otterloo conducting The Hague Philharmonic Orchestra †Paul van Kempen conducting The Radio Philharmonic Orchestra (Hilversum) SBR 6206

EDUARD VAN BEINUM

conducting The Concertgebouw Orchestra (Amsterdam) 'ITALIAN' SYMPHONY — MENDELSSOHN

HILDE ZADEK WITH GEZA FRID (Plano) EIGHT GYPSY SONGS—BRAHMS GYPSY MELODIES—DVOŘÁK

SBR 6208





Ormandy





Zadek

co

M

an

ex

shi

wi wi Th (so

the

set

Fo

W

lik fee ges inc ea is l

tio

all

as

in

sin

ter

of

in

su

me

lig

als

ha

Sc

Sc

mi

in

lad

qu

SH

de

fla

ha

dis

efl

no

to

Be

of

he pa be So

in wash

an

th

38

m

An inexpensive but attractive gift for Christmas for your musicloving relative or friend is a Philips 7° E.P. record at 13/21d. for the Red Label ABE series and 11/10d. for the Green Label series.

Give a PHILIPS E.P. record this Christmas!

This represents the finest value available. Below you will find details of some new and recent releases, which, with the attractive music and first-class international artists, offer a choice that should satisfy every taste. Your record dealer will give you further details of the wide range of Philips classical E.P.s.



Malcolm Arnold-Overtures: Tam o'Shanter NBE 11038 and Beckus the Dandipratt (Malcolm Arnold and John Hollingsworth conducting The Royal Philharmonic Orchestra) Khachaturian - Masquerade Suite **NBE 11033** (André Kostelanetz conducting The Philharmonic-Symphony Orchestra of New York) NBE 11045 Ketelby - In a Monastery Garden In a Persian Market (Morton Gould conducting The Rochester "Pops" Orchestra) NBE 11020 Debussy - Children's Corner Suite (Hans Henkemans - Piano) ABE 10011 Borodin - Polovtsian Dances from Prince Igor (Dimitri Mitropoulos conducting The Philharmonic-Symphony Orchestra of New York) ABE 10010 Mozart - Eine Kleine Nachtmusik (Rudolf Moralt conducting The Vienna Symphony Orchestra) ABE 10007 J. S. Bach - Toccata and Fugue in D minor; Fugue in G Minor (E. Power Biggs - Organ) Sibelius — Finlandia NRE 11011 Tchalkovsky - Andante Cantabile (Eugene Ormandy conducting The Philadelphia Orchestra) **NBE 11007** Negro Spirituals: Weepin' Mary; Honour, Honour!; Nobody Knows The Trouble I've Seen; Swing Low Sweet Chariot; Were You There (Muriel Smith and Daniel Kelly) NBE 11002 Eigar -- Pomp and Circumstance Marches Nos. 1, 2, 4 and 5 (Stanley Pope conducting The Royal Philharmonic Orchestra) **NBE 11018** Favourite Excerpts from Cavalleria Rusticana and I Pagliacci (Gré Brouwenstijn and Frans Vroons; van Kempen

conducting The Radio Philharmonic Orchestra)



Make it a 'record' Christmas with PHILIPS







Spanish 'Cello Pieces: Sant Marti Del Canigo; Cant Del

Ocells; Nana (Pablo Casals with The Prades Festival Orchestra)

Philips Electrical Limited. Gramophone Records Division, Stanhope Neuse, Stanhope Place, London, W.Z.

Philips are world-renowned makers of radiograms, record players and record playing equipment incorporating the famous Philips "Featherweight" Pick-Up.

er, 1956

B. W.Z.

attempt to place them with due regard to contrast, key and the rest of it? This is neither one thing nor the other.

Even the staunchest Beethovenites-Marion Scott in her book on the composer, and William McNaught in Grove, for example-have to admit that, though the songs are historically important, they show up poorly in comparison not only with Schubert's Lieder a few years later, but with Beethoven's own work in other media. Their melodic lines are often undistinguished (sometimes not even particularly vocal), the accompaniments frankly dull, and the settings as a whole monotonously strophic. For one remarkable An die Hoffnung or Wonne der Wehmut there are many trivialities like Marmotte or Die Liebe or downright feeble specimens like the Abendlied unter'm gestirnten Himmel. The Gellert songs, incidentally, are restricted to one verse each, which is an improvement.

But when we come to performance, there is little but praise to offer. Fischer-Dieskau's wonderfully clear and meaningful enunciation throughout could stand as a model to all Lieder singers, his phrasing is as musicianly as ever, and he has developed enormously in his range of vocal colour. Hear the sinister glee of his Song of the Flea, the tenderness of his Adelaide, the arch roguery of Der Kuss, the nobility of his opening invocation in Bitten. He can give us a fine sustained line, as in Wonne der Wehmut, most moving tone in In questa tomba, or lightness in Wachtelschlag (where there is also a fine expansion of tone at the words "Traue Gott"). For the most part he has flexibility too, as in the cadenza of the Schubertian Lied aus der Ferne (could Schubert have had it at the back of his mind when writing Der Neugierige?), but in Mit einem gemalten Bande there is some lack of ease on the melisma of the word "verbindet". In Liedchen von der Ruhe a quite incredible thing happens: having sung verse 1 correctly, Fischer-Dieskau deliberately and carefully sings, in verse 2, a B natural appoggiatura (instead of a B flat) which does violence both to the harmony and the melody: such a striking dissonance must have needed conscious effort to sing. His Italian, by the way, is not impeccable: "cozee" is not the way to pronounce " cosi ", and Metastasio and Beethoven do rather thrust the repetition of the word under our noses.

In all the songs, Hertha Klust proves herself a sympathetic and sensitive accompanist, though, heaven knows, there can be few enough which offer her much scope: Song of the Flea, Busslied and Wachtelschlag probably represent Beethoven's most interesting piano writing. Why, by the way, in the first Amanle impaziente, does she change the semitone turn of bar 5 into a whole-tone turn in the second verse? On the whole the recording is excellent, and the balance between voice and piano is a true one: but in Andenken the singer is a little too close, and in Op. 75 No. 2 there are sudden exaggerated spurts of tone which also suggest slightly too near a microphone. But this is being pernicketyas an issue of Beethoven songs these discs must be voted a distinct success. L.S.

VERDI. Requiem Mass. Giuseppe di Stefano (tenor), Cesare Siepi (bass), Fedora Barbieri (mezzo-soprano), Herva Nelli (soprano), Robert Shaw Chorale conducted by Robert Shaw, N.B.C. Symphony Orchestra conducted by Arturo Toscanini. H.M.V. ALP1380-1 (two 12 in., 79s. 3d.).

La Scala, Sabata
R.I.A.S., Berlin, Fricsay
(12/54) S3CX1195-6
R.I.A.S., Berlin, Fricsay
(14/55) DGM18165-6
This recording of Verdi's Requiem Mass
was made in Carnegie Hall, New York,
during a public performance and broadcast
on January 27th, 1951: and—as Robert
Marsh says in his book on Toscanini—if
heard on equipment that can deal with the
large masses of sound without distortion
"it makes one feel that, in some magical
way, one has been transported to Carnegie
Hall on that memorable evening".

The tape editors, it appears, have "corrected" some flaws in the original and, for the rest, it is easy to accept some irremovable coughs (occurring, of course, at quiet moments!) and to be glad that the maestro's faint shout for more tone as the trumpets shrill out—a tremendous moment—at Tuba mirum is preserved on the disc.

Toscanini conducts the work as if inspired by an apocalytic vision of Death and Judgement and the result—neither operatic nor melodramatic—is indescribably thrilling.

The fine Fricsay performance has a better overall balance and is often, by the soloists, more imaginatively sung—it is more truly a Requiem—but listening to Toscanini it is hard to remember its virtues, so compelling is his visionary fervour; though one may sometimes feel he would not err in the direction of mercy.

One outstanding thing in the recording is the prominence it gives to the orchestra. Sometimes, as in *Tuba mirum*, the chorus are overwhelmed by the tremendous volume of sound: but this rarely happens and, in general, it is wonderful to hear, without prejudice to solo or choral parts, so much of Verdi's superb orchestral detail,

My copy of the score inaccurately translates "Solvet saeclum et favilla" as "Time shall perish like a bubble": but "favilla" means the ashes of a dying fire and there is something terrifying about the abortive upward rushes of clarinet and bassoon as these words are sung.

The balance is, of course, out of true perspective at times and the staccato bassoon notes before the fugal "quam olim Abrahae" sound almost comic, while the high violin passages in the Offertory just before (at the famous soprano entry) are certainly too prominent; but the audibility of the orchestral part is not something one feels inclined to complain about.

To come to the soloists, one great virtue of Herva Nelli's fresh, and often lovely, singing is her ability to open out on her climactic top notes and to dominate, where necessary, the ensemble. This gives us some thrilling moments in, for example, "Christe eleison", "Quid sum miser" and "Lacrymosa". Miss Nelli also has the Italian chest notes for the end of "Recordare" and "Libera me" (before the recapitulation of "Dies irae") and

takes her top B flat well in the insufficiently soft unaccompanied "Requiem aéternam" in "Libera me", but she snatches at her top A's in Agnus Dei and sings her lovely phrase at the end of the Offertory jerkily. Both Schwarzkopf and Stader did this passage far better, allowing themselves plenty of latitude. Perhaps Miss Nelli had the maestro's eye on her.

Fedora Barbieri is splendid throughout and nowhere more so than in "Liber scriptus", and it is a pity that the balance is against her in Agnus Dei and too much in favour of the soprano. Stefano and Siepi are both in fine voice. The tenor sings in better style and with more consideration for his colleagues than he did in the Sabata recording—witness his covered tone in "Hostias". Siepi is not so imaginative as Kim Borg, but his much more weighty tones are most impressive and surely what Verdi wanted. The Robert Shaw Chorale sing magnificently throughout and respond wholeheartedly to the big demands made on them.

The recording, excellent as a whole, lacks really soft tone where needed, there are moments when one feels the soloists might have been allowed more freedom of expression, and there is some tape hum: but what stays in the mind and makes this recording such an overwhelming experience as one listens is Toscanini's austere and exalted conception of the great work. These discs preserve one of his very great performances.

A.R.

STRAVINSKY. (a) Les Noces. (b)
Mass. (c) Pater Noster. (d) Ave
Maria. Netherlands Chamber
Choir conducted by Felix de Nobel,
with (a) Corrie Bijster (soprano),
Cora Canne Meyer (mezzo-soprano),
Ernest Häfliger (tenor), Herman
Schey (bass), four pianos and percussion; (b) wind ensemble. Philips
ABL3124 (12 in., 38s. 3d.). Recorded
at the Holland Festival, 1954.

Couple4 as above :
Hillis (\$/55) PL8630
Les Noces :
V. Kammerchor (12/55) PVL7009

(12/55) PVL7009 Those who know the Stravinsky Mass only through the recording issued here in March last year will find this performance a revelation. It is not only that this is free from all the faults of which R.F. so rightly complained — indifferent soloists, poor balance, wrong type of voices, omission of the opening of the Credo: it is an altogether more polished and assured reading. Where the New York forces hack and batter their way through the work, the Dutch treat it smoothly and with delicacy, in no way lessening Stravinsky's hieratic austerities, but producing an effect more suited to the work's ecclesiastical function. The wind are, with advantage, less prominent; and

VUNIQUE! FLORENCE FOSTER JENKINS sings "Queen of the Night" aria

"HIS MASTER'S VOICE" 7EB 6022 (EP)

though there appear to be both women and boys in the choir, the prevailing quality is (as Stravinsky asks) that of boys, and the solos gain immeasurably by being given to treble and alto instead of soprano and contralto. It is a curious work, actually gaining in impact (like much of Stravinsky) by its deliberate avoidance of expressive nuances; and this new recording does it full justice. A special word must be said in praise of the choir's impeccable chording. On the same side are the two earlier short motets, the Pater Noster and the Ave Maria: a big black mark to someone in Philips's labelling department who is under the impression that they form part of the Mass.

Unfortunately Les Noces is not so successful. It is all a bit distant in sound, so that the endless repetitions, instead of whipping up tension and excitement, tend to become boring; and for some reason Hāfliger's voice sticks through the ensembles. Except for Schey, who keeps getting left behind, everyone is nevertheless on top of his or her part, and the French text, if it does not fall quite so trippingly off the tongue as the Russian (in the Vanguard issue), is easier to put over than the unwieldy English translation. But compared with the immediacy, brightness and vitality of the Vanguard version, this must take second place. L.S.

WAGNER. Wesendonck Lieder.
Einsam in trüben Tagen from
"Lohengrin". Ich sah' das Kind
from "Parsifal". Der Männer
Sippe; Du bist der Lenz from
"Die Walküre". Kirsten Flagstad
(soprano), Vienna Philharmonic
Orchestra conducted by Hans
Knappertsbusch. Decca LXT5249

In her performance of the five Wesendonck songs Kirsten Flagstad not only recaptures the radiance of her singing in her 78 r.p.m. recording of some seven years ago, to Gerald Moore's accompaniments, but adds to that and her native nobility of tone a deeper insight into the music which shows particularly in the quiet second half of Stehe Still! (Be still) and in Im Treibhaus (In the hothouse), in both of which she achieves a more intimate style than before. Beautifully though Mr. Moore played the piano accompaniments the use of the orchestral versions is a great gain.

The accompaniment to Im Treibhaus is, of course, a sketch for the Prelude to Act 3 of Tristan and that to Träume a sketch of a portion of the love-duet in Act 2 of the opera. The Vienna Philharmonic Orchestra under Hans Knappertsbusch plays these, and the rest, most beautifully, though the clarinet tone sounds a bit "starved" in Träume.

This is then a richly satisfying performance of the songs, and if the other side is not quite so rewarding it is because of the nature of the material. Elsa's Dream finishes with some abruptness on a single chord, and scarcely has that been heard than we are with Kundry in Parsifal. It would have been wiser—and there seems

to be room for it—to have let the orchestra continue with the ten bars or so of the concert ending.

The Herzeleide ends naturally enough with a minor cadence: but a similar cadence at the end of Der Männer Sippe, though precisely what is in the score, has the effect of someone having played a wrong (minor) note, and it could have been better adjusted.

These small irritations come, of course, from playing the side straight through which is, in this case, inadvisable. Taken separately the Valkyrie extracts are the most successful. Flagstad puts a lot of meaning into Sieglinde's account of Wotan's visit to Hunding's "hall" and the planting of the sword in the tree, and she sings the avowal to Siegmund (trying vocally) with a noble rapture, as also the exquisite response to Siegmund's Spring Song.

Flagstad's singing of the Herzeleide is much more effective in this performance than it was in the long extract with Melchior from the scene on H.M.V. ALP1276 (12/55) and she now has the benefit of a distinguished accompaniment and better recording: but her inherent nobility of tone makes it hard to believe in her as Kundry the Seductress, and her quiet unsensuous though expressive singing is motherly rather than seductive. Elsa, it will be remembered, was one of her favourite parts in her youth and she gives a moving performance (a little unequal in tone once) of the dream, rising finely to the climax near the end, and ending "I'll give him too, my hand" so beautifully that the abrupt cadence is all the more intrusive.

The recording and balance are excellent: and if Flagstad can continue to sing as finely as this (and why not?) she will, I hope, make many more records with Knappertsbusch and the Vienna Philharmonic Orchestra.

A.R.

GREGORIAN CHANT—CHRISTMAS.

Midnight Mass. Mass of the day.
Choir of the Monks of the Abbey
of Saint Pierre de Solesmes conducted by Dom Joseph Gajard,
O.S.B. Decca LXT5251 (12 in.,

39s. 71d.). The singing on this disc is of the same high quality as on that of the Easter chants (Decca LXT5171: 5/56) which I noted in my review as the best the Solesmes Choir had so far given us, and this time no space is taken up by the ringing of the Abbey bells. The Choir here sing the chants of the Proper of the first and last of the three Masses of Christmas: and also, on the first side, the Invitatory at Matins, the antiphon Christus natus est (which is of particular beauty) alternating with the psalm Venite exultemus: on the reverse they add the hymn Christe Redemptor omnium, sung at Vespers in the Monastic Office, which has a very attractive melody, and two more pieces of very special interest. These are a ninth or tenth century antiphon Ecce nomen Domini, which once formed a part of the liturgical Office of Christmas, and Ave Maria, an eleventh or twelfth century Sequence, probably of South German origin. Both have great lyrical beauty and

the Sequence a marked flavour of popular song. Its charm makes one regret that all but five of the innumerable sequences composed from the eighth century onwards were suppressed by the Council of Trent: a collection of the best of them would be very welcome.

The sense of mystery and the spiritual joy in the chants is beautifully and movingly realised in the singing; and Dom Gajard's notes on the sleeve (which must have given the excellent anonymous translator some difficult moments in finding the right English equivalents to the writer's rhapsodic style) provide a valuable insight into the animating spirit of each piece. The recording is spacious.

A.R.

OPERATIC

BEETHOVEN. "Ah Perfido!", Op. 65 (a).

WEBER. Recit.: Wie nahte mir der Schlummer; Aria: Leise, leise fromme Weise Alles pflegt schon längst der Ruh! from "Der Freischütz", Act 2, Scene 2 (a). Rezia's Scene: Ozean du Ungeheuer from "Oberon", Act 2 (b). Gré Brouwenstijn (soprano), (a) Hague Philharmonic Orchestra conducted by William van Otterloo. (b) Radio Philharmonic Orchestra, Hilversum, conducted by Paul van Kempen. Philips SBR6206 (10 in.,

24s. od.). The Dutch soprano is a serious artist and a good one too as we learnt at Covent Garden, where she has often sung leading parts. This record reminds us what a thoughtful interpreter she is, but it is not quite the perfect sampler of her attainments which one would have liked. For instance the arpeggio in the introduction to the Freischütz aria is uneven, there is a redundant breath before "die Nacht" and in "Leise, leise" itself there is a slight slur at two crucial places where the perfect stylist would have drawn the line exact and clean. Moreover there is a hint of nervous flattening of intonation in exposed places. The allegro goes much better, the singer "firing up" with great enthusiasm, as Lotte Lehmann used to. My preference in this aria is still for the old, long deleted Polydor version by Tiana Lemnitz, as far as the prayerful slow section is concerned. In "Ozean", it is the allegro too which impresses most, though the formidable competition of Flagstad's utterly thrilling account of the aria was always present in my mind. But the earlier invocation to the waves is also done with great spirit and not too much forcefulness (of the kind which provoked Bernard Shaw's malicious remark about sopranos addressing the mighty Ocean and looking as if they had just swallowed it).

In the Beethoven concert piece, the singer is rather apt to take her own time with the music and the orchestra is too ready to act merely as accompaniment, a defect not noticeable in the Karajan-Schwarzkopf version (though this is awkwardly coupled to the back of a larger work) nor yet in the version by Joan Hammond, which was

unidi thoughthere be re this in never intersecur worr take The been gets broad

Dec

DO

below pack frien LP w been —if put set of and teno the s

Ross ably requ hesi hear Mag the give tens sing mar and mus surp men him ense

had night ther thro chaso orcl and inst are

abso

reci inste of the is to a p wou 1956

opular

hat all

uences

wards

ent: a

e verv

iritual

vingly

jard's

given

some

right

osodic o the

cord-

1 22.

der

leise

hon

Frei-

zia's

from

rou-

gue

cted

ver-

van

in.,

and

rent ling

t a

not

ents

nce

the

ant ise,

wo

uld

an.

en-

ger

as

in

ted

as

In

ole

ng

in

he

ot

ch rk

m

:).

ne

ct

R.

unidiomatic in other ways. It is earnest, thoughtful, nearly-top-flight singing, but there is still another stage of perfection to be reached in the shaping of the phrases in this music, and while Gré Brouwenstijn is never less than satisfactory, she is only intermittently in that sphere of radiant security and poise where one can stop worrying about whether her technique will take her safely through this passage or that. The recordings, which are quite clear, have been made in some fairly resonant hall. One gets a good impression, as of a "Prom" broadcast performance.

P.H.-W.

DONIZETTI. Don Pasquale.

Don Pasquale Renato Capecchi (bass)

Dr. Malatesta

Ernesto Petre Munteanu (ten.)
Norina Bruna Rizzoli (sop.)
A Notary Claudio Adorni (ten.)
Choir and Orchestra of the
"Teatro di San Carlo di Napoli"
conducted by Francesco MolinariPradelli. Philips ABL3140-41 (two

Donizetti's comic masterpiece is rightly beloved and I expect this handsomely packaged and presented set will earn friends, because it is alone in the field of LP versions of the opera, Nixa's set having been withdrawn. At the same time do not—if you are lucky enough to own it still—put that old H.M.V. plum label 78 r.p.m. set on the fire; it was much better sung and played, not merely in the incomparable tenor singing of Tito Schipa but even by the somewhat shrill Adelaida Saraceni.

Donizetti has more rhythmic variety than Rossini and is less repetitive, but unquestionably it is rythmic elan which is the cardinal requirement in performance and my first hesitation in recommending the set wholeheartedly comes just from the fact the Maestro Molinari-Pradelli while having all the right ideas seems not to be willing to give the score that extra flic of rhythmic tension it cries out for. He waits upon the singers and they, in the fatal modern Italian manner seem to be waiting on a prompter and never to rely on an innate sense of the musical situation. That may seem a surprising thing to say about Valdengo, in memory of what Toscanini coaxed from him as Falstaff, but it is my view that the ensemble lacks again and again that absolutely sure finish and sparkle which one had at Glyndebourne and indeed on a good night has even at the Wells. Perhaps, too, there should have been one more combthrough; for it is tiresome to hear that charming and not difficult servants' chorus so fluffily done. Some places find the orchestra too distant vis-a-vis the voices, and though the strings are sensitive, some instrumentalists-the cornet, for instance, are not. The chords which accompany the recitatives ought surely to be perfect instead of which even within a few second's of the last ensemble in the work, one chord is totally muffed. Still, these are spots on a pretty bright whole and are not-or would not be-worth noting in a performance which had more enchantment.

But this quality is absent. Capecchi in the name part is dull and heavy beside old Badini in the original H.M.V.; his vocal histrionics are negligible. Valdengo, like the soprano, makes somewhat heavy weather of florid passages so that though it is fun to have the end of the Rehearsal duet in full, with repeats of "Vado corro", the "runs in each singer's turn are apt to sound less like running than like an "H" travelling rapidly up a ladder. The scene is loudly sung but sounds less amusing than the version made by Fassbender and Lotte Schoene or even the ancient Scotti-Sembrich version which re-emerged in "Fifty Years of Great Operatic Singing". In the solo scene, Bruna Rizzoli—and one must remember that this casting was intended, no doubt, for the huge San Carlo which needs a voice much stronger than a neat soubrette-is somewhat coarse in tonal quality but has the equipment, including a trill, to bring the aria off with something of a flourish. If only there could be a contrasting sweetness of tone-to suggest those scenes where Norina is not playing the termagent but being her own charming self! The tenor suffers in comparison with Schipa—as who might not? He sings pleasantly-fluently and has the right quality, but cannot quite join up seams or span gaps with the polish of a true bel canto Ernesto.

In sum then, the LP Don Pasquale which is alone in the field, but not the version which leaves nothing to be desired.

P.H.-W.

MONTEVERDI. L'Orfeo—Favola in musica.

La Musica

Margot Guilleaume (sop.)
Orfeo Helmut Krebs (ten.)
Euridice Hanni Mack-Cosack (sop.)
Messaggera

Jeanne Deroubaix (mezzo-sop.)

Speranza

Jeanne Deroubaix (mezzo-sop.)
Caronte Peter Roth-Ehrang (bass)
Proserpina

Plutone
Apollo
Ninfa
Pastore 1
Pastore 2
Pastore 3

Margot Guilleaume (sop.)
Horst Günter (bar.)
Fritz Wunderlich (ten.)
Hildegard Wild (sop.)
Bernard Michaelis (ten.)
Fritz Wunderlich (ten.)

Pastore 3
Clemens Kaiser-Breme (ten.)
Pastore 4
Spirito 1
Spirito 2
Peter Offermanns (bar.)
Fritz Wunderlich (ten.)

Clemens Kaiser-Breme (ten.)
Spirito 3 Peter Offermanns (bar.)
Choir of the Staatliche Hochschule
für Musik, Hamburg, Orchestra
of the Sommerliche Musiktage,
Hitzacker 1955, conducted by
August Wenzinger. D.G.G. Archive

APM14057-8 (two 12 in., 79s. 3d.). Two complete recordings of Orfee are at present available in America, though even there the element of choice is somewhat reduced by the fact that Meili sings the title role in both. By filling an unsightly gap in English catalogues and providing a new Orfeo in the person of Helmut Krebs, the

D.G.G. Archive series earns the gratitude of countless admirers of Monteverdi's music. His Orfeo, though by no means the first music-drama of that name to be performed at the court of Mantua, was in the nature of an experiment: its first production was a private one, before a society of aristocratic amateurs known as the Accademia degl'Invaghiti. Striggio's libretto was printed in time for this production (February 24th, 1607) and Monteverdi's full score issued from Amadino's press in Venice only two years later. The appearance in print of an operatic full score was at that time almost unheard of, but such was the success of the work that a reprint was on sale by 1615.

One of the reasons for the publication of this score was its subtle, varied, and often complex instrumentation. Yet for every instruction that Monteverdi gives, there seem to be at least two that he might well have given during rehearsal, and these (alas!) are anybody's guess. There is, indeed, an important unknown factor in this score which has tempted new editions and realisations by outstanding European scholars, and some of these versions have been publicly performed and recorded. Now comes yet another edition, from Bärenreiter-Verlag, by August Wenzinger, the well-known 'cellist, gamba-player, and director of the Schola Cantorum of Basle. He has obviously taken great pains to get together an orchestra approximating in both size and tonal character to Monteverdi's orchestra of 1607. Details of this fascinating array of early instruments are printed on the index card. Baroque enthusiasts who are apt to think of the continuo as a harpsichord and a gamba will be agreeably surprised to find that this disc offers them good value for their money: there are two harpsichords, two organs (a positive and a regal), 'cello, gamba, contrabass gamba, two lutes, and a harp!

In Monteverdi's day the actual size of

the orchestra would have been somewhat smaller than Wenzinger's, for players were accustomed to doubling and this was not only economical but also avoided long stretches of rest-counting for the unemployed. The singing cast, on the other hand, would have been larger than the one chosen for this recording in which Guilleaume, Deroubaix, Kaiser-Breme, and Peter Offermanns all sing two roles; Fritz Wunderlich sings three. The doubling of Spirits and Shepherds is not a very serious matter, but it is a great pity that separate and distinct voices could not be found for Musica and Proserpina, Speranza and Messagiera, and above all for Apollo. The voice of Musica should be a god-like voice; that of Proserpina should be warm enough to convince the listener that she holds complete sway over her husband's affections.

Don't miss

ORESTE in "The Vagabond King"

"HIS MASTER'S VOICE" ALP1378(LP)

Again, the voice of Hope should be bright and radiant; that of the Messenger ominous and dark-hued. How can the same singer be expected to fulfil the diverse requirements of both roles?

Helmut Krebs interprets the part of Orfeo with abundant musicianship and a genuine feeling for Monteverdi's often angular, though always lyrical, melodic line. His singing has a sense of spaciousness about it, and a real sympathy for the ingenious mixture of arioso and recitative which characterises Monteverdi's entire score. It is not an easy idiom to grasp, and not even an intelligent singer can always grasp it. But Krebs succeeds for the most part, and he is only rarely to be detected in a metronomic or colourless mood. His very first entry ("Rosa del ciel") might have been a shade more cordial, and he might have lavished a little more passion on the repeated word "languire" near the beginning of Act 5. By and large, however, he is a convincing Orfeo, and he chooses beautiful tempi for "Vi ricorda o boschi ombrosi" (Act 2) and "Qual honor di te sia degno" (Act 4), both among the most attractive sections of a generally attractive

In his great aria "Possente spirto" addressed to the reluctant Caronte, Krebs achieves great flexibility at the expense of clarity in the gorgia passages, but there is a persuasive quality in his singing which is at one and the same time highly appropriate for that particular scene and of great value in holding the listener's interest. The instrumental obbligati (violins, then cornetti, harp, string trio, and quartet of viols) almost steal the show, and the technique of the cornetto players in particular is a matter for amazement. Hardly more than ten years ago it was said that such playing was virtually impossible, but the performance on this disc shows that it is possible and (what is more) can be made to sound very pleasing to the ear.

Hanni Mack - Cosack (Euridice) is adequate but not outstanding: her performance does not convince us that Orfeo would go to all that trouble to retrieve her from the realms of the dead. Margot Guilleaume is more successful as Proserpina than as Musica. The latter part-a most rewarding one if tackled in the right spirit—she almost throws away. She gabbles "et hor di nobil'ira" quite unnecessarily; the otherwise excellent Pastore commits the same sin ("l'alma già si sdegnosa"). Monteverdi often went to the trouble of stating that the music should be sung "not according to the beat, but depending on the emotions". It is true to say that the flowing, almost extemporaneous character of much of this music is lost when a metronome takes precedence over the meaning of the text. One or two of the singers appear not to understand the Italian words, for there is no variation in tempo, and no change of colour in the tone-quality of the voice. Switzerland has earned the gratitude of the whole world for the excellence of its timepieces; but when recitative of the Monteverdian type is subjected to stop-watch precision, it inevitably loses a good deal of its innate flavour.

Jeanne Deroubaix is a good Speranza, but as Messagiera she lacks the intense dramatic qualities which this short but highly important part calls for. Hildegard Wild has a singularly unpleasing kind of vocal timbre: a not quite masculine nymph, one would say. The men, generally speaking, are better: Horst Günter is a robust Plutone, and Peter Roth-Ehrang conjures up the sort of tone one likes to hear from the redoubtable boatman of the Styx. Fritz Wunderlich (Apollo) has a good style and technique, and his voice blends very effectively with Krebs in the splendid duet in Act 5, "Saliam cantand'al cielo". The high, middle, and low Pastori are fairly adequate, though there is occasionally an obtrusive "v" ("qvanto").

There are several extensive cuts in Acts 4 and 5, and however much these may have been necessary I feel it a pity to lose such important parts of the story as the pursuit of the furies in Act 4, and the prelude to the duet of Apollo and Orfeo in Act 5. No cut version can ever become a definitive one. Then there is the matter of pitch. The opening Toccata uses unmuted trumpets, and is heard at the lower of the two pitches prescribed by Monteverdi. This is relatively unimportant, though the upward jerk of a tone for the first Sinfonia is a little sudden. What is most strange is the fact that the entire work appears to have been recorded a semitone above the printed pitch, although the cornetti are said to be low pitch instruments. This upward transposition of a semitone is not always advantageous for the singers and instrumentalists, and I suspect that some out-oftuneness in the instrumental parts may be directly due to it.

This is so far however our only Orfeo, and it would be wrong to find fault with it, for much thought has gone into the production and realisation. Had the casting been better, and the direction slightly more flexible, this recording might well have qualified as one of the major triumphs of 1956. As it is, we can only echo the words of Carlo Magni, writing of the première in 1607: "We are privileged to witness a unique event".

FLORENCE FOSTER JENKINS. The Magic Flute (Mozart). Aria: Queen of the Night (sung in German). Biassy (based on Prelude No. 16 by J. S. Bach. Sung in Russian). Die Fledermaus (Johann Strauss, 2nd). Adele's Laughing Song. Like a Bird (Jenkins-McMoon). Florence Foster Jenkins (soprano), Cosme McMoon (piano). H.M.V. 7EB6022 (7 in., 11s. 1½d.).

Mrs. Foster Jenkins reduces me to convulsions of tearful hysteria. She is out and away the funniest singer on record. With a faint background of authentic singing technique and no breath support whatever she has a go, the gamest, doggedest go, at such show pieces as the Queen of Night and Adele's laughing song—with wild hit or miss shots at the high

staccato ornaments which send the listener rolling about on the floor.

Some people might call it a cruel joke—like mocking a lame old ballerina trying to dance a Swan Queen. But it is not that, because Mrs. F-J (while preserving a serious approach to her lunatic art—any suggestion of burlesque would ruin the joke—) evidently entered into the spirit of the hilarious tributes it evoked. She loved her own singing. If it made other people weep with laughter—what then? "People may say I can't sing," she said, "but no one can say I didn't sing." P.H.-W.

CURTAIN UP. Così fan tutte (Mozart). Overture. Le nozze di Figaro (Mozart). Recit.: E Susanna non vien; Aria: Dove sono. Annelies Kupper (soprano). L'Elisir d'amore (Donizetti). Una furtiva lagrima. Petre Munteanu (tenor). Nobles Huguenots (Meyerbeer). seigneurs, salut. Rita Streich (soprano). Le Prophète (Meyerbeer). Marche du couronnement. Mignon (Thomas). Entr'acte; Recit.: Oui, pour ce soir, je suis reine des fees; Aria: Je suis Titania (Polonaise). Rita Streich (soprano). La Traviata (Verdi). Recit.: Lunge da lei; Aria: De miei bollenti spirti. Peter Anders (tenor). Aida (Verdi). Christel Goltz Ritorna vincitor. (soprano). Grand March. Berlin Philharmonic Orchestra, Wüttemburg State Orchestra, Stuttgart, R.I.A.S. Symphony Orchestra, Berlin, Bamberg Symphony Orchestra, Munich Philharmonic Orchestra conducted by Fritz Lehmann, Ferdinand Leitner, Lehmann, Ferdinand Leopold Ludwig. D.G.G. DGM 18169 (12 in., 39s. 71d.).

This curious assemblage might possibly appeal as a basic collection for some young person, preferably German, who meant to start seriously on an opera library. There is a perfectly respectable Cost overture at one end and at the other an orchestral (i.e. without chorus) account of the triumphal entry in Aida, Act 2, with the ballet episode left out. In between we have Annelies Kupper doing a fairly good and steady "Dove Sono" which is too stiff and not quite firmly enough supported to qualify for the very highest honours but could hold up its head at, say, Covent Garden alongside a home team countess. The all too famous Donizetti tenor romance, though buoyed up with everything the echo chamber can give, is no very distinguished account of a much recorded aria. Rita Streich's singing (in excellent French) of the page's song in the banquet scene of Les Huguenots is not only stylish but fills a gap in the repertory, for it would be a pity not to have the once famous song recorded somewhere. (Is a complete Huguenots unthinkable?) The page is a mezzo, as generally cast: Frau Streich is no Trebelli. But the lilt is there and the effect is pleasing.

Then after a march and a gavotte Frau Streich is back, this time as jealous Philine and in good shape in the Polonaise. Tetrazzini would not have thought much 1956 stener

okeing to ing a -anv n the irit of loved people eople

ut no W. zart). igaro non more rima. Les lobles reich beer). gnon Oui,

fees; aise). viata lei ; eter erdi). oltz erlin temgart, stra, hony onic Fritz

iner, **OGM** sibly oung nt to here t one (i.e. phal sode elies eady not alify hold ongtoo

) of Les gap not rded enots as , as ing. rau

ough echo shed Rita

line aise. uch

DECCA

* KARL MÜNCHINGER JEANNE DEMESSIEUX ALBERT WOLFF HILDE GUEDEN

KIRSTEN FLAGSTAD HANS KNAPPERTSBUSCH

SOLESMES ABBEY CHOIR

ZARA NELSOVA

TRIO DI TRIESTE

DAME PEGGY ASHCROFT

IRMA KOLASSI

RAWICZ AND LANDAUER

CESARE SIEPI

ERICH KLEIBER

JOSEF KRIPS

MADO ROBIN

RICHARD BLAREAU

KARL BÖHM

FRIEDRICH GULDA

ANTHONY COLLINS



the world's finest record service

for the music lover



DECCA ffirs microgroove RECOS

Mozart

Divertimento No.11 in D major, K.251;

Schubert

Five minuets: No.1 in C major; No.2 in F major;

No.3 in D minor; No.4 in G major;

No.5 in C major;

Five German dances: No.1 in C major;

No.2 in G major; No.3 in D major;

No.4 in F major; No.5 in C major

THE STUTTGART CHAMBER ORCHESTRA

conducted by KARL MÜNCHINGER

LXT 5177

Vivaldi-Bach

Concerto No.2 in A minor, BWV.593;

Franck

Trois Chorals: No.1 in E major;

No.2 in B minor; No.3 in A minor

IEANNE DEMESSIEUX

at the organ of the Victoria Hall, Geneva

LXT 5185

Bach

Brandenburg concertos, Vol. I: No.1 in F major;

No.3 in G major and No.6 in B flat major

LXT 5198

Vol. II: No.2 in F major and No.4 in G major;

No.5 in D major

LXT 5199

all by

THE STUTTGART CHAMBER ORCHESTRA conducted by KARL MÜNCHINGER

Glazunov

The Seasons, Opus 67-Ballet

L'ORCHESTRE DU CONSERVATOIRE DE PARIS

conducted by ALBERT WOLFF

LXT 5240

Mozart

Don Giovanni: Batti, batti; Vedrai, carino;

Die Zauberflöte: Ach, ich fühl's:

Le nozze di Figaro: Venite, inginocchiatevi;

Giunse alfin il momento . . . Deh vieni.

non tardar;

Idomeneo: Se il padre perdei;

Il re pastore: L'amerò, sarò costante:

Exsultate jubilate-Motet, K.165

HILDE GUEDEN

with orchestral accompaniment

LXT 5242

Wagner

Wesendonck Lieder: Der Engel; Stehe stille;

Im Treibhaus; Schmerzen; Träume;

Lohengrin: Einsam in trüben Tagen (Elsa's dream);

Parsifal: Ich sah' das Kind;

Die Walkure: Der Männer Sippe; Du bist der Lenz

KIRSTEN FLAGSTAD

with the vienna philharmonic orchestra

conducted by HANS KNAPPERTSBUSCH

LXT 5249



Chr

Sor

Sui

Tr

Tr

CO)S available from your DEALER



GREGORIAN CHANT

Christmas: Midnight Mass; Mass of the day
SOLESMES ABBEY CHOIR
conducted by DOM JOSEPH GAJARD, O.S.B.
LXT 5251

Kodály

Sonata for Unaccompanied 'Cello, Opus 8;

Reger

Suite No.2 for Unaccompanied' Cello, Opus 131 C;

Bach

Bourrées I and II from Suite No.3 in C major

ZARA NELSOVA

LXT 5252

Beethoven

Trio No.4 in D major, Opus 71, No.1—Geister;

Mozart

Trio No.4 in E major, K.542
TRIO DI TRIESTE

LXT 5253

POETRY READINGS

The pied piper of Hamelin (Browning);
Nurse's song (Blake);
The orphan's song (Dobell);
How pleasant to know Mr. Lear, Incidents in the life of my uncle Arly, The broom, the shovel, the poker and the tongs* (Lear);
Lines from 'A midsummer night's dream',
A sonnet,
Lines from 'Romeo and Juliet' (Shakespeare);
Now sleeps the crimson petal (Tennyson);
Ode to a nightingale (Keats);
Three sonnets (Shakespeare);
Corinna's going a-maying (Herrick);
Break of day (Donne);
The invitation (Shelley)

*from 'The Nonsense Songs' DAME PEGGY ASHCROFT LXT 5254

MAMMOTH FAIR ORGAN

Blaze away—March;
Vienna blood—Waltz;
Blue devils—March;
The beautiful Galathea—Overture;
King Cotton—March
CAROUSEL BECOUART

CAROUSEL BECQUART

LF 1267

MEDIUM PLAY (33+ R.P.M.) RECORDS

Ravel

Cinq mélodies populaires grecques:

Le réveil de la mariée (a); Là-bas vers l'église (a); Quel galant (a); Chanson des cueilleuses de lentisques (a); Tout gai (a);

Chansons madécasses: Nahandove (b); Aoua! (b);

Il est doux (b)
IRMA KOLASSI
with (a) JACQUELINE BONNEAU
(b) GEOFFREY GILBERT (Flute),
WILLIAM PLEETH ('Cello)
and ANDRE COLLARD (Piano)
LW 5246

Tchaikovsky

The nutcracker-Excerpts from Suite No. 1,

Opus 71a: Dance of the Sugar Plum Fairy; Russian dance; Chinese dance; Dance of the flutes; Waltz of the flowers; Borodin

Prince Igor-Polovtsian dances

RAWICZ AND LANDAUER
LW 5251

Mozart

Le nozze di Figaro: Se vuol ballare:

Non più andrai; Aprite un po' quegl' occhi (a);

Don Giovanni; Finch'han dal vino (Champagne aria);

Deh, vieni alla finestra (Serenade);

Metà di voi qua vadano (b)

CESARE SIEPI

with THE VIENNA PHILHARMONIC ORCHESTRA

conducted by

(a) ERICH KLEIBER (b) JOSEF KRIPS

LW 5253

Gounod

Mireille: O légère hirondelle:

Vincenette a votre âge*;

Trahir Vincent—Mon coeur ne peut changer; La brise est douce (Chanson de Magali)*;

Heureux petit berger;

Ah! parle encore-Priere**

MADO ROBIN

with L'ORCHESTRE DU CONSERVATOIRE DE PARIS and *Michel Malkassian **Andrée Gabriel conducted by RICHARD BLAREAU LW 5255

Schubert

Symphony No. 8 in B minor-Unfinished

THE VIENNA PHILHARMONIC ORCHESTRA conducted by Karl Böhm LW 5257

Mendelssohn

Symphony No. 4 in A major, Opus 90-Italian

THE LONDON SYMPHONY ORCHESTRA conducted by Josef Krips LW 5258

Mozart

Piano Concerto in E flat major, K.449

FRIEDRICH GULDA
with the London symphony orchestra
conducted by Anthony collins
LW 5260

Mozart

Symphony No. 35 in D major, K.385—Haffner

THE LONDON PHILHARMONIC ORCHESTRA
conducted by Eduard van Beinum
LW 5262

DECCA

1-3 BRIXTON ROAD, LONDON, S.W.9

THE DECCA RECORD COMPANY LIMITED

and
Tenuthe
imported ance that
spec
Golt
singue
the
sider
Itali
assur
aria,
bette

De

of the

PO MU

tell '

orch

(I th

with

uniq sauc excell its w binin even

nations sore it as Mus enlighein

mos

Arti almo

Who

absti

of that slowing down at the difficult middle section, nor approved the return to the main tune, which needs a greater brilliance and clearer trill. But with the help of what Tennyson called "the wild echoes flying" the performance makes a specious, showy impression. Alfredo's little solo at the start of the second act of La Traviata gets a rather hard driven and undistinguished performance from Peter Anders, though one sees that as a souvenir this band may have special appeal. Finally there is Christel Goltz's Aida (followed by march). This singer, who is impressive as an actress on the stage, subdues her exuberance considerably and keeps a steady line, with clear Italian enunciation and a very creditable assumption of the necessary style. But the aria, like the march, has been done much better elsewhere. I am not in a position to tell you-should you want to know-which orchestra performs which item and having (I think) last month saddled Maria Stader with Anny Schelm's singing of Nicolai, or vice versa, I am averse to guessing. The playing is all admirably efficient. What is odd is the programme. P.H.-W. odd is the programme.

POETRY AND DICTION, ETC.

MUSIQUE CONCRETE. Classical a Trifle in C (Henry and Schaeffer). Instrumental Studies: Drum-Fleeting Percussion (Henry); Flute—Mexican Flute (Schaeffer); Two Aspects of the Piano, (a) Study for Piano (Schaeffer), (b) Finale from Concerto of Ambiguities (Henry). Expressionism 1952: Mood Music without a title—5th and 6th Movements (Henry). Primitive 1948: Study for Whirligigs (Schaeffer). Dramatic Cantata: The Veil of Orpheus (Henry). Three Directions: Sound Effects—Railway Study Schaeffer); Poetic—Pathetic Study (Schaeffer); A Single Sound Source (Schaeffer). Musical Box (Arthuys). Recorded in the Studios of La Radio Télévision Française. London Ducretet-Thomson DTL03090 (12 in., 30s. 7 dd.).

With singular aptness, the sleeve for this unique disc bears a picture of flying saucers; for this is science-fiction music par excellence. Music? Well, one uses the term in its widest possible sense as " the art of combining sounds so as to please the ear" (and even that's stretching it some); but it bears no relation to the traditional art, even in its most advanced manifestations. The International Music Council, which has sponsored the disc, makes this clear by presenting it as the first of a series of "Contemporary Musical Experiments", designed to enlighten the public on new techniques being explored by progressive spirits, "since the results may have a telling influence on the music of tomorrow". Artistic accomplishment, then, it would be almost unreasonable to expect yet; but these sound-montages are fascinating (in a nightmarish kind of way) in themselves. Who, by the way, ever thought up that misnomer "concrete" for so patently abstract a medium?

In any case anyone should not be too clear exactly what musique concrète is, a most informative sleeve-note draws a distinction between it and the electronic music which the Germans have been fostering (presumably also to be included in this UNESCO series?) by describing the former as based on acoustics rather than electronics. Instead of the synthesis of sounds stemming from a sinus tone, musique concrète takes a recording of an actual sound-train wheels, a humming-top, the human voice, an instrument, anything you like-isolates it, uses it backwards or forwards, at various speeds (i.e. pitches), plain or with varying distortion and/or reverberation, either entire or split into its components (attack, duration and termination), which also can be juggled with; these variegated sounds (which by now may have little aural connection with their origin) are then "mounted" in a pointilliste sound-mosaic.

The present disc is concerned with the material only of the pur sang concretists, Pierre Henry and his collaborator, Pierre Schaeffer (and a disciple, Philippe Arthuys): "real" composers who have used the medium-like Boulez and Messiaen-are not represented. None the less, we are given here some idea of the development which has taken place in its seven years of existence, since the early, rather delightful for Whirligigs of 1948 and the realisticsounding Railway Study, through " classics" like the brilliant Trifle in C and Fleeting Percussion, to the terrifying Music without a Title of 1952 and the ambitious "cantata" The Veil of Orpheus (with its impressive handling of an ancient Greek hymn), which most nearly approaches a work of art. To the intellectually curious, this disc will be of great interest: whether this is what we look forward to as the music of the future is another matter, not be be entered into here.

There is, by the way, some quite unnecessary confusion about which piece is which, since the number of bands on each side does not correspond with the number of works shown on the label and the sleeve; and reference back to the original Ducretet-Thomson issue (number 320,C100 in France) doesn't help, since the contents there seem to be different again. I hope Ducretet-Thomson will correct their labelling as soon as possible.

L.S.

CLASSICAL REISSUES

VOCAL

In an odd sort of way, Hilde Güden's arias from the Decca complete sets of Figaro, Don Giovanni and The Magic Flute seem much more enjoyable out of context than they did in the operas. They are included in a record, LXT5242, which offers a good deal of Mozart: from Don Giovanni, "Batti, batti," and "Vedrai carino"; from Figaro, "Venite, inginochhiatevi" and "Deh vieni"; and from The Magic Flute, "Ach, ich fühl's". In the last, the ascent through four detached notes to the B flat is less exquisitely done than by Joan Sutherland at Covent Garden. In "Deh vieni" Miss Güden makes disappointingly little of the words—except at "il ciel risponda", in the recitative, which

she suddenly does with uncommon beauty, breathing the word "ciel" as if she had suddenly glanced up at a star-filled sky. She graces "affano" and "idol mio" in the recitative, but then not "bella" at the end of the first line of the aria. How admirably Kleiber achieved the allegro vivo assai indicated for this recitative! Usually we hear it taken more slowly; under Kleiber it doesn't sound rushed, but somehow filled with eagerness.

This is only one side of the disc. The other goes back to earlier recitals by Miss Güden: the Idomenso aria, "Se il padre perdei", from the Verdi-Mozart recital conducted by Krauss, and "L'amerò, sarò constante" (Ill Rè Pasiore) and Exsultate, jubilate, both from the Mozart recital conducted by Erede. "Se il padre" is well done. The other two are less well recorded (well—but all the rest is outstandingly fine). "L'amerò" has its usual cut (could Elisabeth Schwarzkopf's performance be brought back on 45?). In Exsultate the difficulties are not all mastered, and the earlier movements lack expression. This is not a record to be played through at one go; a certain blankness in the way words are pronounced begins to show through distressingly. But handled right, it should be able to give much pleasure.

it should be able to give much pleasure.

A medium-play, LW5253, also draws on the Decca Mozart operas, to show us Cesare Siepi's smoothly sung attempts to master Mozart style. Italians can sing "Aprite un po' quegl'occhi" (witness Stabile, and Gobbi), but Siepi cannot, yet, with any liveliness in the presentation. From Figaro we have "Se vuol ballare", "Non più andrai", and "Aprite un po'" with recitative; from Don Giovanni, "Finch' han dal vino" (the sleeve promises a recitative, "Bravo, bravo, arcibravo", but the disc has none), "Deh vieni alla finestra" and "Metà di voi". These seem to me to lack the sort of idiomatic understanding that brings them to life. Minority view? Wonderful recording.

A Philips EP, ABE10009, has on one

A Philips EP, ABE10009, has on one side something which I suppose should really be included in the earlier pages of this number, since I cannot trace a former issue, "Or sai chi l'onore" (with recitative) from Don Giovanni sung by Hilde Zadek, accompanied by the Vienna Symphony Orchestra under Paumgartner. However, Miss Zadek's performance is much the same as the one she gives in the complete Philips' set: a bit wild and wobbly round the top notes, but with plenty of spirit and character. There is a rather comical, and anonymous, Don Ottavio: perhaps it is Dr. Paumgartner? On the other side Léopold Simoneau sings Idomeneo's big aria, "Fuor del mar", with the manly eloquence and attractive tone that make him one's favourite Mozart tenor.

A 'must' for all parties!

"HAPPY BANJOS"

COLUMBIA \$33102 (LP)

s. W. 9

RIS

Two EPs that should make popular items at Christmas are the Mad Scene from I Puritani ("O rendetemi la speme . Qui la voce sua soave . . . Vien diletto ") and "Casta diva . . . Ah! bello a me ritorna" from Norma, Columbia SEL1554 and SEL1550, both sung by Maria Meneghini Callas. In old days each item was a double-sided 78 in a reasonably full version; so why not put the two together on a single EP, you may say. I think each scene gains from being not cut (well, not very much cut); and in any case, Callas is the sort of artist who makes recitative (Bellini's wonderful recitative, too) as exciting as aria. The Norma scene doesn't have its introductory recitative, "Sediziose voci", in fact but starts straight at the orchestral introduction to "Casta diva". The ten bars of Gallic March which link this to "Fine al rito" are cut (this is where the turn-over comes), and so is one verse of "Ah! bello a me", though the orchestral postlude, gradually dying away as the Gauls leave their sacred grove, is all there.

How constant as artist Callas is! Every time I have heard her Norma she has opened "Casta diva" in exactly the same way; has not made a real crescendo on the A's; has slightly overshot the subsequent B flat (B's and C during one of her Covent Garden seasons, when she sang "Casta diva" in G); has trembled on the penultimate note; and has been utterly

fascinating and wonderful!

SEL1546 collects four of her Puccini arias: "Un bel di" (Buttersty), "In quelle trine morbide" (Manon Lescaut), "Sl, mi chiamano Mimi" (Bohème) and "O mio babbino caro" (Gianni Schicchi). Callas also has star billing, a photograph covering half the sleeve, on a Cavalleria Rusticana EP, SEL1549. She sings exactly four words: "Oh! madre mia!" and later, "Ah!". The disc in fact contains "A casa, a casa, amici" (the chorus after the Intermezzo), going on to "Viva il vino spumeggiante", and then, with a short cut, turning over to "Mama, quel vino è generoso" and so to the end of the opera. Giuseppe di Stefano is the not very elegant Turiddu. A.P.

ORCHESTRAL

Decca have just reissued three popular symphonies on Medium Play discs, the oldest, in every sense, Mozart's "Haffner", No. 35, in D (LW5262). Considering that this recording first appeared back in 1950 it is remarkable how well it sounds; Van Beinum and the L.P.O. give a vigorous, vital performance, perhaps a little too vigorous in the finale which lacks clarity in the louder passages. On the other hand Böhm's version of Schubert's "Unfinished" (LW5257) is the reverse of vigorous and vital. I think there is a place for measured performances like this—the orchestra is the Vienna Philharmonic—though some may find the opening of the first movement too slow for their patience. This well recorded performance induces a mood of pious Teutonic awe, a little shaken by the surprising lack of unanimity in the chords at the end of the first movement. Mendelssohn's "Italian" symphony (LW5258) is most vividly played by the L.S.O. under

Krips; the Finale is particularly brilliant, but all four movements shine.

I wish I could give Decca's version (LW5260) of Mozart's E flat concerto, K449, a really whole-hearted welcome. This is one of the most attractive of his lesser-known works, and the slow movement is an exquisite piece, ravishing the senses. Gulda plays much of the piano part very well, but neither he nor the L.P.O. always phrase with enough refinement, and the ensemble is not impeccable; also the lower strings are balanced almost out of hearing. Even so this recording will give a lot of pleasure.

A second disc of opera intermezzi played by Karajan and the Philharmonia comes from Columbia (SEL1551). One of them is even something of a novelty—the intermezzo from Goyescas by Granados; the other three will be new to few listeners. I do not think I have ever heard such a luscious performance of the intermezzo in "Cav.". The other pieces are the prelude to Act 3 of La Traviala, also most beautifully played, and the intermezzo in I Pagliacci.

The recording is superb.

Two pieces from H.M.V.'s "Homage to Pavlova" reappear on 7ER5070. One is the "Rose" Adagio from The Sleeping Beauty from Act 1; the sleeve note on the back describes at some length the Six Fairies Adagio from the Prologue, which will confuse the customers. On the reverse is an orchestration of Chopin's wonderful Nocturne in D flat; the only conceivable reason for listening to it in this form is that Max Salpeter plays the violin solo most beautifully. The recording is excellent.

PIANO

Those who think the piano is good enough for Chopin will find the abovementioned Nocturne as a fill-up on the fourth and last of the 45s on which Lipatti's recordings of the complete waltzes have been reissued. This one has the A flat waltz, No. 8, a dullish piece made more than tolerable by beautiful playing, and the D flat, No. 13, which I prefer treated with a shade more sentimentality. The quality on these two pieces is quite surprisingly good, much better than that on the D flat nocturne on the reverse side. Even so, the record is worth the money for the nocturne alone; Chopin at his very best and Lipatti at his very best, a wonderful performance (Col. SEB3511). Columbia have also reissued two selections on 458 from the third and last of the LPs Gieseking made of Debussy's complete piano works. Almost all are early pieces, some of them little known. Much the more attractive is SEL1548 which contains the two Arabesques, beautiful pieces unforgettably played, a dullish Nocturne, and the attractive snookcocking Le Petit Nègre, first cousin to The Gollywog's Cakewalk. SEL1552 includes the Ballade, Mazurka and La plus que lente. Will there ever be another pianist who plays these pieces with such poetry?

I remember with pleasure Firkusny's recording of all the Schubert Impromptus, and three of the better-known reappear on Philips NBE11032. The label and the back of the sleeve describe all three as in

A flat; in fact Op. 90, No. 2, is in E flat. Firkusny plays this nimble piece particulariy well, and the recording is most realistic. Next two extracts from Gina Bachauer's Liszt - Chopin recital disc which first appeared, like the Firkusny, in November 1955. She brings her strong assured technique to bear on Liszt's very difficult version of a Paganini violin study in E flat, and is suitably poetic in the same composer's "Petrarch Sonnet No. 123". The number is H.M.V. 7EP7032, and the piano quality is again excellent. The same firm's 7ER5071 brings a brilliant performance by Horowitz of Chopin's "Grande Polonaise brillante in E flat ", sometimes played with orchestral accompaniment, and preceded by the far more interesting Andante spianato, an aquarelle of limpid beauty. R.F.

The Hoffnung Musical Festival

At Heaven knows what peril to wind and limb, Columbia took its microphones on November 13th to the Royal Festival Hall for the wackiest concert of the year—the Hoffnung Music Festival. The occasion, which may literally be called unique (unless and until someone perpetrates something similar), sold out the hall quicker even than Liberace, but an audience many hundred times the size of that physically present was able to see part of the proceedings on B.B.C. Television. The guiding spirit and chief conspirator for the event was the cartoonist Gerard Hoffnung (whose books The Maestro and The Hoffmung Symphony Orchestra have enlivened many a home): the appearance of a new book by him touched off a plan to give some of his wilder ideas life. Abetted by various hardy souls, the plan came to fruition; and so, on this memorable evening, we had (with appropriate assistance from St. John's Ambulance Unit, the military and various odd characters who came and went) an overture specially composed by Malcolm Arnold for an orchestra which included three vacuum cleaners, four rifles and an electric floor polisher, the Andante from the "Surprise" Symphony with various additions that would undoubtedly have surprised Haydn (I wonder what he would have said about those hotwater-bottles ?), an aria written for a truly remarkable (and very attractive) "bass coloratura" who had to be heard and even then couldn't be believed, a rendering (the only possible word) of some Chopin by a quartet of tubas led by Hoffnung himself, a nightmare piano concerto which embraced the Tchaikovsky, the Grieg, the Warsaw, the Rhapsody in Blue and Roll out the Barrel played in inimitable fashion by Yvonne Arnaud (if only the microphones could have caught her asides at rehearsal!), a concerto played with his usual nonchalance by Dennis Brain on a hosepipe Why go on? In fact, why are we telling you all this? Because, conditions being favourable, Columbia hope to be rushing out a 12-inch LP of at least part of this frolic in good time for Christmas: so you too can turn your home into a cross between St. Trinian's and the Goon Show. You have heen warned.

((dam (cll)):
Lester Milt H

Loo in for a casy to and the after l isn't a I muston bass New (moder

Dec

*Pau

they c Sing is rath While feature and tr vetera Grescen much raw el for thi allusio Someda version is no I certain drumn

*Loui
**Sk

(C
(Am.
Willie S
(imrs);
Gozzo,
Harper
Jimmy
Simmo
Nonethe statesome (
Mayna

to be orchest trumpe the tim section length Techni from a

(Am. Wendell Probably Edditrombo York, Stan K notably and Hetime herisen to America

of the ?

record

of the }

E flat.

culariy alistic. auer's first ember

ssured ifficult

E flat,

poser's umber

uality

firm's

ice by onaise

d with

led by

ito, an

d and es on

Hall

-the

asion,

unless

ething

than

ndred

it was

B.B.C.

chief ponist

Caestro

have

rance an to

etted

ne to rable assist-

t, the who

com-

estra

, four

the hony

un-

nder hot-

for a tive)

neard

d. a

some

by oiano

vsky,

Blue table

the sides

h his on a

y are

tions

o be rt of

: 30

cross

R.F.

*Paul Barbarin and his New Orleans Jazz
***Sing On (Trad.); Eh, La Bas (Trad.) (V);
Just A Little While To Stay Here (Trad.);
Crescent Blues (Trad.); Bourbon Street
Parade (Barbarin); I Wish I Could Shimmy
Like My Sister Kate (Piron); Bugle Boy
March (Lewis); Someday, Sweetheart
(J. and B. Spikes); Walking Through The
Streets Of The City (Trad.)
(London 12 in. LP LTZ-K15032—37s. 6jd.)

(Am. Atlantic)—Barbarin (drs); Willie Humphreys (ch); John Brunious (tpt); Bob Thomas (tmb); Lester Santiago (pno); Danny Barker (bjo, voc); Mill Hinton (bass). January, 1955. New York.

Looking at the line-up, I thought I might be in for a real treat, but apart from the beautifully easy tempi of Sister Kate and Someday, Sweetheart, and the extenuated banjo solo by Danny Barker after his indifferent vocal on Ek Là-Bas, there isn't a lot that we haven't had before, and better I must say I was surprised to find Milt Hinton on bass. A modernist in a bunch of out-and-out New Orleans men, playing fine bass with no modern nonsense. Other bops please copy—if they can.

Sing On, the first of three marching spirituals, is rather ragged and a bit long; Just A Little While has better ensemble cohesion, and features some nice interplay between clarinet and trombone. We Shall Walk is ordinary, and veteran Bob Thomas fumbles rather in his solo. Crescent Blues has a lot of wooden-toned trumpet, much too slick in the worst Shavers manner, raw ensemble, but good clarinet à la Bigard. Bourbon Street Parade is rowdy, as it must be, and for this kind of thing Bugle Boy March, with its allusions to La Marseillaise, is much better. Someday, Sweetheart pays tribute to King Oliver's version thirty years ago, but Willie Humphreys is no Dodds, alas.

An interesting historic document, better than certain others of its type, with the leader's drumming as a special feature of good taste. O.K.

*Louis Bellson and his Big Band
**Skin Deep; Phalanges; Caxton Hall Swing
(All Bellson)
(Columbia-Clef EP SEB10050—11s. 1\dd.)

(Am. Norgran)—Bellson (drs); Benny Carter, Willie Smith (altos); Wardell Gray, Bumps Meyers (tws); Harry Edison, Maynard Ferguson, Conrad Gorso, Ray Linn (fpts); Hoyt Bohannon, Harble Harper, Bob Lawson, Tommy Pederson (tmbs); Jimmy Rowles (fmo); Barney Kessel (gtr); John Simmons (bass). September, 1953.

None of the tracks lives up to the promise of the star-studied personnel. *Phalanges* showcases the star-studied personnel. Phalanges showcases some clever but flashy trumpet playing by Maynard Ferguson. Caxton Hall Swing turns out to be a very run-of-the-mill theme and orchestration, relieved by brief spots from trumpet and tenor. The band swings most of the time, mainly because of the excellent rhythm section. Bellson is featured of course at the section of the time, mainly because of the excellent rhythm. section. Bellson is featured, of course, at great length in his own drums speciality—Skin Deep Technically brilliant, but not very rewarding from a musical standpoint. E.J.

"Eddie Bert-- Musician Of The Year'"
Fra-gile (Ernie Wilkins); Stompin' At The
Savoy (Sampson); I Should'a Said (Bert);
See Ya Later (Bert); Three Bass Bit (Ozzie
Cadena); What D'ya Say (Cadena); Billie's
Bounce (Parker)
(London 12 in. LP LTZ-C15040—37s. 6½d.)

(Am. Savoy)—Bert (tinb); Hank Jones (pno); Wendell Marshall (bass); Kenny Clarke (drs). Probably early 1955. U.S.A.

Eddie Bert, the now thirty-two-year-old trombonist, from Yonkers in the State of New York, will be best known to many from the Stan Kenton records in which he took part, notably the 1947 Unison Riff, Harlem Holiday and How High The Moon. Round about the time he made the LP now under review he had risen to the distinction of being nominated in the American "Metronome" year book "Musician of the Year", and it is from that fact that the record gets its title, "Eddie Bert—Musician of the Year".

JAZZ ^. SWING

Reviewed by

EDGAR JACKSON and OLIVER KING

An interesting feature of the disc is the addition by Bert, by means of the superimposition of a previously recorded tape, of a second trombone line in parts of all the titles on side 1. Of course the trick is not new. But in this case, instead of being just a stunt, it is used to provide a counter melody to Bert's main theme, and is thus of real musical benefit.

But there is much more to this record than another experiment in mechanics, electronics or however you like to describe it. Bert's work is clean, musicianly, relaxed, poised and inventive, and goes a long way to justifying the description bestowed on him by the "Metronome" panel. In addition to providing an unassuming but urgeful and inspiring rhythm section, the top-ranking Hank Jones, ex-Ellington bassist Wendell Marshall and drummer Klook Clarke all contribute excellent solo relief. Billie's Bounce is in fact almost throughout an unaccompanied drums impression by Clarke of this Charlie Parker composition. As most readers by now know only too well, I am not a lover of drum solos. But I have to admit that if anything were necessary to confirm Mr. Clarke as one of the major jazz percussion luminaries, this solo would do so.

The sleeve note states "Nothing effectual here..." Either the writer doesn't know the

meaning of the word or else has yet to discover what is effectual in jazz. E.J.

*Ruby Braff and the Dixie-Victors

"The Magic Horn"

"Struttin' With Some Barbecue (Armstrong,
(b); I Ain't Gonna Glev Nobody None O'
This Jelly Roll (C. and S. Williams) (a);
Monday Date (Bines) (b); Squeeze Me
(Waller) (b); On The Sunny Side Of The
Street (McHugh) (a); Loveless Love (Handy)
(c); Dippermouth Blues (Oliver, Armstrong)

(H.M.V. 12 in. LP CLP1091—33s. 111d.)

(a) (Am. Victor)—George Weln (leader, pno); Peanuts Hucko (cll); Ernie Caceres (bass-sar); Ruby Braff (tpt); Vic Dickinson (tmb); Danny Barker (bjo); Milt Hinton (bass); Buzzy Drootin

Barker (690); Milk Hinton (6ass); Buzzy Drootin (drs).

(b) (do.)—Same personnel, except Bill Stegmeyer (cil) replaces Hucko.

(c) (do.,—Personnel as for (a), except Jimmy McPartland (19t) replaces Braff.

(d) (do.)—Personnel as for (a), plus McPartland (19t) (19th)

(tpt). All July, 1955. U.S.A.

Title of this record is explained by the fact that this band playing these tunes was featured during the summer of 1955 in a U.S. TV show "The Magic Horn".

Although Ruby Braff plays as delightfully as

Antiough Ruby Brain plays as tenigntumly as ever, it is Vic Dickenson who takes the musical honours. His solos stand out on almost every track, especially Monday Date and Squeeze Me.

Despite Braff and Dickenson, however, this is not a great record. Peanuts Hucko and

Bill Stegmeyer play inventively, George Wein shows himself to be a very capable pianist, and there is a general air of ease and liveliness about there is a general air of ease and inveniess about the proceedings in general. But Ernie Gaceres's baritone sax work is dull, Jimmy McPartland is disappointing until he reaches his sprightly cutting match with Braff in *Dippermouth*, and with Danky Barker exchanging his guitar for a banjo the band doesn't manage to swing, or at any rate until after the first four tracks.

Best item is Squesze Me, which has fine solos all

"Winterset (Frank Foster); Gotcha Goin'
Comin' (Ozzie Cadena); Long Green (Byrd);
Star Eyes (Raye, de Paul); Someone To
Watch Over Me (Gershwin)
(London 12 in. LP LTZ-C15039—37s. 64d.)

(Am. Savoy)—Byrd (tpt); Frank Foster (tmr); Habk Jones (pmo); Paul Chambers (bass); Kenny Clarke (drs). September, 1955. Newark, New Jersey, U.S.A.

It is no secret that I look upon Donald Byrd as one of the brightest young trumpet stars to emerge in jazz during the past few years. Given emerge in jazz during the past few years. Given the chance to display his talents to their best advantage on this LP, Byrd plays better than I have heard him play before. His nimble, many-noted, yet lyrical, style produces dynamic, swinging jazz in Winterset, Long Green and Star Eyes, and achieves rare delicacy in Someone.

The best track of all, however, is Gotcha Goin' 'n' Comin', a simple but very moving slow 12-bar blues. It also contains some remarkably intelligent and restrained solo drumpains, outstanding even by Kenny Clarke.

drumming, outstanding even by Kenny Clarke standards. Frank Foster, Count Basie's enterprising tenor soloist, sounds rather pedestrian beside Byrd, but Hank Jones remains a model of tact and brilliance.

*Conte Candoli
***Toots Sweet (Holman); Jazz City Blues
(Holman); My Old Flame (Coslow); Full
Count (Candoli); I'm Getting Sentimental
Over You (Bassman, Washington); Four
(Miles Davis); Groovin' Higher (Candoli)
(London 12 in. LP LTZ-N15036—37s. 6\frac{1}{2}d.)

(Am. Bethlehem)—Candoli (tpt); Bill Holman (tnr); Lou Levy (pno); Leroy Vinegar (bass); Lawrence Marable (drs). 28/7/1955. New York.

Not, I am afraid, one of the ex-Kenton, Herman et al Mr. Candoli's best records. If all the tracks had been like his own Full

Count, things would have been fine. Inspired, it would seem, by Bill Holman's robust opening statements and the impetus provided by the continually compelling rhythm section, Candoli strides out in his most scintillating manner. Also Lou Levy contributes some stinging and in every way grand solo piano.

The other items, however, go too far towards confirming my oft-voiced contention that Candoli is an inconsistent performer. Maybe in the case of the two standards it's partly due to the nature of the tunes. But one can hardly blame the originals for the fact that the only really worth while solo work in them comes from Lou Levy.

*Teddy Charles Tentet
****Vibrations (Waldron) (b); The Quiet Time
***(barles) (a); The Emperor (Charles) (b);
Nature Boy (Eden Ahbes) (a); Green Blues
(Charles) (a); You Go To My Head
Gillespie, Coots) (a); Lydian M-1 (George
Russell) (b)
(London 12 in. LP LTZ-K15034—37s. 64d.)

(London 12 m. LP L12 - K19004—37s. 5gd.)

(a) (Am. Atlantic)—Charles (vb); Glaj Gryce
(alto); Jack Montrose (tsv); George Barrow (bar);
Peter Urban (Art Farmer) (tp); Don Butterfield
(tuba); Mal Waldron (pno); Jimmy Raney (gr);
Teddy Kotick (bas); Joe Harris (drs). January,
1956. New York.

(b) (do.)—Same personnel, except Sol Schlinger
(bar) replaces Barrow. January, 1956. New York.

This is what one might call experimental jazz. Much of the sort of thing just isn't worth the music-paper it's written on. But here is a record with a difference. Teddy Charles, who writes his own sleeve-note, says his aim was to play

" jazz of today". To explain just how well he has succeeded would require a more detailed and lengthier analysis than these hard-pressed columns permit, but if you can spare the time to listen carefully you will find yourself well repaid.

All the themes are beautifully performed, with solo honours going to Teddy Charles's vibraphone and Gigi Gryce's alto sax. But the quality of this music lies less in its solo work than in the overall conception.

Most successful track of all is Jimmy Giuffre's slow, rather gentle The Quiet Time. It not only sustains, but develops a mood. Teddy Charles's fascinating arrangement of Nature Boy also gives scope for some of his most sensitive vibes playing. But perhaps his most interesting treatment comes from his own atonal Green Blues. Gil Evans's orchestration of You Go To My Head is another rewarding track.

Not every item is worth four stars. But the record must be given the benefit of any doubt because it is such an interesting and commendable attempt to do something different. E.J.

*Kenny Clarke

"Klook's Clique"

"Klook's Clique"

"Klook's Clique"

"Clarke); La Porta-Thority (La Porta); I Hear A Rhapsody [Fragos, Baker, Gasparre]; Will Wall (La Porta); Yesterdays

(Kern);

Petrich]

Petrich] (London 12 in. LP LTZ-C15038-37s. 61d.)

(Am. Savoy)—Clarke (drs); John La Porta (allo); Donald Byrd (tpt); Ronnie Ball (pmo); Wendell Marshall (bass). 6/2/1956. Newark, New Jersey, U.S.A.

If this LP had had to rely on some of its tunes for its success, it wouldn't have got very far. The "originals" are about as threadbare as they come. Fortunately, however, what is done with the material overcomes its paucity.

Donald Byrd, who has earned my plaudits several times during the past few months, confirms my high opinion of him. His agile, swinging solo on Volcano and delicate muted choruses in Rhapsody mark him as a really brilliant young musician. John La Porta I find rather harsh and hard-hearted. But that he is by no means without the ability to produce pungent ideas is proved convincingly in his Will Wail and his leisurely but lavish improvisation on Yesterdays.

A rhythm section with Kenny "Klook" Clarke and Wendell Marshall could hardly fail to swing, and this one does so none the less because of the presence of English-born pianist Ronnie Ball. His experiences in America may have yet to cultivate a completely successful left hand, but they have made him an even more nimble and inventive soloist than he was when he left here in 1952. And that's saying quite a lot.

*Bob Cooper alielujah (Youmans) (b); Drawing Lines (Cooper) (b); Sunset (Cooper) (a); All Or Nothing At All (Jack Lawrence, Arthur Altman) (c) (Capitol LP EAP1039—11s. 10d.)

(Capitol LP EAP1089—11s. 10d.)

(a) (Am. Capitol LP)—Cooper (the, obos, cor anglais);

Bud Shank (albo, the, fluid;) Jimmy Giuffre (the, clt, bar); Stu Williamson (the, theb); Bob Enevoldsen (tmb, tne, bass-cll); Claude Williamson (pmo); Max Bennett (bass); Sta Levy (drs), 2044/1955. Hollywood.

(b) (do.)—Personnel as for (a), except John Graas (French korn) replaces S. Williamson; Joe Mondragon (bass) replaces Bennett; Shelly Manne (drs) replaces Levy. 13/6/1955. Hollywood.

(c) (do.)—Personnel as for (a), except Graas (French korn) replaces S. Williamson); Ralph Pena (bass) replaces Bennett; Manne (drs) replaces Levy. 14/6/1965. Hollywood.

More intelligently conceived, with considerable and skilful use made of varied instrumentation provided by the doubling, and more sensitively played than much of the jazz from America's West Coast, this music still sounds rather too stiff and rigid for my taste. All the soloists display a high level of musicianship, but Claude Williamson is the only one who manages to swing warmly and freely.

*Johnny Dankworth and his Orchestra

"Journey Into Jazz"
""
****Adios (Madriguera) (c); Jersey Bounce (Plater
at al) (b); Take The "A " Train (Strayborn)
(c); Itinary For An Orchestra (Dankworth) (Parlophone LP PMD1042-26s. 51d.)

(Parlophone LP PMDI042—28s. 54d.)

(a) (Parlophone)—Dankworth, Ronnie Fenwick (allos, clis); Pete Warner (tm?); Johnny Xerri (tmr, bass-cli); Alex Leslie (bar); Derrick Abbott, Frank Donlan, Charlie Evans, Bill Metcalf (tpts); Garry Brown, Danny Elwood, Bill Geldard, Laurie Monk (tmbs); Dave Lee (tmo); Bill Sutcliffe (bass); Kenny Clare (drs). 20/1/1956. London.

(b) (do.)—Prisonnel as for (a, except Dougle Roberts 'tpt) replace: Donlan. 7/8/1956. London.

(c) (do.)—Dankworth (alto); Warner (tm); Leslie (bar); Dougle Roberts (tpt); Monk (tmb) (all acting as a front-line unit within the main group); Abbott, Metcalf, Stan Palmer, Colin Wright (tpts); Brown, Harry Buckies, Elwood, Geldard (tmbs); Lee (pms); Eric Dawson (bass); Clare (drs). 7/8/1956. London.

Johnny Dankworth is a brilliant young man well as leader of Britain's finest big band. Only a month or two ago we had his clever and witty Experiments With Mice. Now he comes up with an equally ingenious composition— Itinerary For An Orchestra, virtually a conducted tour among the instruments and sections of the jazz orchestra. Taking up one entire side of this LP, it is a fascinating piece of music as well as an invaluable introduction for newcomers to jazz, made doubly clear by the highly original and informative method on the sleeve of identifying the various instruments.

The other tracks, all first-class, include a swinging version of Take The "A" Train. This band has some good soloists, apart from Dankworth himself; Laurie Monk and Dougie Roberts are both outstanding.

*Vic Dickenson Septet ****Sir Charles At Home (Thompsor Out Of Mischief Now (Waller) (Vanguard EP EPP1440—11s. 10d.) mpson); Keeping

(Am. Vargrard)—Dickenson (tmb); Edmond Hall (cli); Ruby Braff (tpt); "Sir Charles" Thompson (pm); Steve Jordan (gir); Walter Page (bass); Les Erskine (drs). 1965. U.S.A.

Carefree, spontaneous jazz that swings like mad. Typically melodic trumpet from Ruby Braff, Ed Hall's agile clarinet, and Sir Charles Thompson (sounding a bit like "Fats" Waller Anompson (sounding a bit like Fais valid) here and there) in good form at the piano, all add up to first-rate music. Vic Dickenson, incapable of playing a poor solo these days, sounds as exuberant and witty as ever. E.J.

*Johnny Eaton and his Princetonians

*My Funny Valentine (Rodgers) (a); Sanctification (Eaton) (b); Fiute Cake (Eaton) (a); Pick Yourself Up (Kern) (b); All The Things You Are (Kern) (b); Babbittry (Eaton) (a); The Nearness Of You (Carmichael) (b); Wholly G (Eaton) (b); When Johnny Comes Marching Home (Lambett) (a) (Philips 12 in. LP BBL7094—35s. 1½d.)

Am. Columbia)—Eaton (pno); John Solum de); Dick Lincoln (vib); Eddie White (bass); im Bergman (drs). (a) 8/6/1955, (b) 15/6/1955

This record is reviewed here mainly to warn ose who may be misled by its title, "College those who may be misled by its title, Jazz: Modern".

Mr. Eaton and his Princetonians get their name from the fact that they are all classical music students who have studied at prominent Universities, including Princetown, and/or under nationwide-famed symphony musicians and professors. Eaton, I am told, is showing great possibilities as a classical composer as well as being a pianist of no little merit.

In view of all this, it is not surprising to find some skilful musicianship on the record (note, for instance, flautist John Solum's lovely tone) and compositions and treatments of them that are not exactly devoid of skill or ideas. But unfortunately none of that makes jazz, and that is where this record completely fails. Despite George Avakian's hard attempt in his long sleeve-note to impress us to the contrary, no matter how promising these young musicians may be in the classical field they have chosen

there is virtually no real jazz feeling either in their music on paper or the way they interpret

**Duke Ellington and his Orchestra

***East St. Louis Toodle-oo (Miley, Ellington);
Creole Love Call (Miley, Rudy Jackson,
Ellington); Stormpy Jones (Ellington); The
Jeep Is Jumpin' (Hodges, Ellington); Jack
The Bear (Ellington); In A Mellow Tone
(Ellington); Ko-Ko (Ellington); Midriff
(Strayhorn); Stomp, Look And Listea
(Ellington); Unbooted Character (Ellington);
Lonesome Lullaby (Ellington); Upper Manhattan Medical Group (Ellington)
(12 in. London LP LTZ-N15020—37s. 6]d.)

(12 in. London LF LTZ-N15029—37s. 6]d.)

(Am. Bethlehem)—Eilington (pno); Jimmy Hamilton (cli, tsr); Johnny Hodges (allo); Russell Procope (alto), cli); Paul Gonsalves (tsr); Harry Carney (bar, bass-cli); William "Cat" * Anderson, Willie Cook, Clark Terry (tpts); Ray Nance (tpt, vln); Quentin Jackson, John Sanders, Britt Woodman (tsnb); Jimmy Woods (bass); Sam Woodyard (drs). 7 and 8/2/1956. Chicago.

First thing I must do is compliment Bethlehem's Mr. Joseph P. Muranyi on his well-devised sleeve note. It sets out clearly the personnel of the orchestra and dates and place of recording, concisely gives interesting details of the compositions and their year of origin and the soloists in each, and cuts the cackle to a few forgivable paragraphs on the virtues of Duke Ellington and this first record by his new band.

The record is called "Historically Speaking" and it presents a cross-section of tunes that have been landmarks in the Ellington career during the past thirty years. There are also two new compositions-Lonesome Lullaby and Upper Manhattan Medical Group. But the others are familiar to us already—with one exception: Unbooted Character. Ellington recorded this on a "V-Disc" in 1945, but no version ever seems to have been issued in this country until now.

Easily the greatest composer in jazz history, Ellington has also led a succession of brilliant orchestras. It is not surprising, therefore, that this record contains some very distinguished music. What is more to the point, however, is how these new performances compare with earlier ones of the same Compositions.

In most cases the original arrangements have been used, so the comparison is mainly one of performance and reproduction.

The latter is, of course, very noticeably better, but I don't think the performances are quite so gripping. In, for instance, Creole Love Call and Tack The Bear quite a lot of tension has been lost. Ray Nance and Quentin Jackson are both fine musicians, but neither quite achieves the dramatic quality that Bubber Miley and Tricky Sam Nanton put into their solos. Jimmy Woode is a capable bassist, but he cannot match the personal brilliance which Jimmy Blanton gave to Jack The Bear.

But perhaps it is only sentiment that makes me prefer the older versions. Certainly, except for some weakness in the percussion department, the new band plays beautifully all through this new record, and it is especially nice to hear Johnny Hodges back again. Apart from Harry Carney, who plays some typically impeccable baritone sax, rather surprisingly it is Ray Nance who takes solo honours. E.J.

*Duke Ellington and his Famous Orchestra

Orchestra

*Harlem Airshaft (Ellington) (f); Serious
Serenade (Ellington) (f); Clarinet Melodrama (Hamilton) (f); Blosson (Ellington, Strayhorn) (a); Therme For Trambean (Hamilton) (f); Gonna Tan Your Hide (Ellington, Strayhorn) (a); Falling Like a Raindrop (Ellington) (d); La Virgen De La Macarena (Monterde, Calero) (f); Bon't Ever Say Goodbye (Ellington) (c); Big Drag (Ellington) (b)
(Capitol 12 in. LP T679—32s.)

(a) (Am. Capitol)—Ellington (pno); Jimmy Hamiliton (cit, tw); Russell Procope, Rick Hender-son (alios); Paul Gonsalves (tw); Harry Carnety (bar); Cat Anderson, Willie Cook, Ray Nance

either in interpret E.].

7, 1956

Ellington);
y Jackson,
tton); The
on); Jack
llow Tone
; Midriff
ad Listen Ellington); pper Man-

31d.) Jimmy); Russell v); Harry Anderson, Nance (tpt, ers, Britt ss); Sam mpliment

ri on his learly the and place ng details rigin and ckle to a rirtues of d by his peaking" that have

er during new com-Manhattan

miliar to Unbooted 'V-Disc" ave been history, brilliant ore, that nguished wever, is are with

nts have y one of ly better, quite so een lost. ooth fine ves the d Tricky Woode atch the

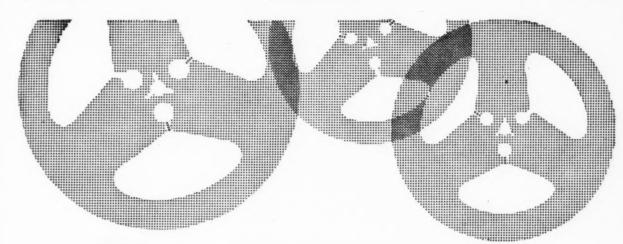
on gave t makes , except artment, ugh this to hear п Напту peccable y Nance E.J.

t Melo-Ellington,

rambean
ir Hide
Like a
n De La
n't Ever
g Drag

Carney

3**M**



For every make of tape recorder

Whatever the make, whatever the model of tape recorder, there is a 'scotch boy' tape to fit. In addition to the existing reel sizes, all tapes in this world-famous range are now available on 51" (continental-type) spools, equipped with write-on leaders and stop-foils. Write-on leaders are already standardized on all reels. Stop-foils will be provided on all reels in the near future. Your supplier also stocks 'scotch *ox' spools, splicing tape, and leader tape—all of the highest quality.

.. standard .. 'SCOTCH BOY' 111

magnetic recording tape with acetate base

Probably the most famous recording tape in the world, 'SCOTCH BOY' 111 has a high reputation for clarity of reproduction, and for freedom from background noise. It has become the criterion for judging fidelity.

.. extra-play .. 'SCOTCH BOY' 150

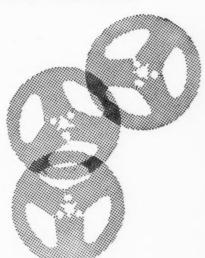
magnetic recording tape with polyester base

This is the strongest long-play tape on the market even though it is only two-thirds the usual thickness. Each standard spool accommodates 50% EXTRA footage of this tape and, therefore, provides 50% EXTRA PLAYING TIME. The oxide coating is also thinner than usual, and gives exceptionally crisp, clear reproduction, with improved response to the higher frequencies.

.. & new, high-output 'SCOTCH BOY' 120

magnetic recording tape with acetate base

This newest tape, with its specially developed oxide coating, permits greater dynamic range with freedom from distortion on signal peaks, and gives utmost signal output at low frequencies. Because of its perfect reproduction, 'scorch BOY' 120 high-output tape is used for the highest fidelity audio recordings, and similar special applications.



SCOTCH

MAGNETIC RECORDING TAPES

Look for the new, eye-catching counter display

MANUFACTURING LONDON . BIRMINGHAM . MANCHESTER . GLASGOW

WORLD'S LARGEST MANUFACTURERS COATED



<u>^^^^</u>♪^^^

HOW MUCH...

is a memory worth?

What price could you put against the most pleasant of your personal memories? The dance tune that reminds you of your courting days, the songs they sang and the way they sang them - when you were eighteen and all set to put the world to rights.

And what of your more recent memories? The day your youngster made a first

attempt at conversation, the celebration you had at home when you got your first real promotion, the party you had when your wife won that (very small) dividend on the Pools.

Wonderful occasions, wonderful memories; some of them quite recent and yet already fading - there's the pity of it. That's why owning a Grundig tape recorder is such an asset. Memories never fade with a Grundig. They're yours for

as long as you want to keep them. There is a Grundig model designed to meet your specific need.

TK 820/3D Price 98 gns. microphone 6 gns. extra



MIRROR TO A MILLION MEMORIES

GRUNDIG (Great Britain) LIMITED. Dept. GR.6 Advertising & Showrooms: 39/41 NEW OXFORD STREET, LONDON, W.C. Sales Dept. & Works: KIDBROOKE PARK ROAD, LONDON, S.E.3

WRITE NOW FOR A COPY OF FREE FOLDER OF THE GRUNDIG TK 820/3D

NAME

ADDRESS ...

*∖*ℴℊℼℽℴℋℼ*⅀℄*℟ℋℋ℩℀ℴ℀⅌℈ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌℀ℴℒ⅌

Anol

eloqu

1956

Clark Terry (1913); Quentin Jackson, Juan Tizol, Britt Woodman (1808); Wendell Marshall (bass); Butch Ballard (drs). 9/4/1958. Hollywood. (b) (do.)—Same personnel. 1/7/1953. Chicago. (c) (do.)—Same personnel, plus Billy Strayhorn (900.) 29/12/1963. Chicago. (d) (do.)—Personnel as for (c). 17/1/1964. Chicago. (e) (do.)—Personnel as for (a), except add Strayhorn (900); Dave Black (drs) replaces Ballard. 17/6/1964.

(pm); Dave Black (drs) replaces Ballard. 17/6/1954. New York. (f) (do.)—Personnel as for (a), except John Saunders (tmb) replaces Tixol; Jimmy Woode (bass) replaces Marshall; Black (drs) still in place of Ballard. 17/5/1956

"Ellington Showcase" they call this, and few other bands could put a greater variety of goods on display. Unfortunately, though, some of them are more the sort of wares you'd expect to find in a bazaar. They glitter, but it is the glare of brass more often than the sheen of gold.

Many of the items are, of course, rostrums for soloists. Harlem Airshaft has some good, witty Clark Terry, but lacks the force and swing of the original version on now deleted H.M.V. Serious Serenade, featuring Harry Carney, is one of the better tracks. Jimmy Hamilton plays immaculately on Clarinet Melodrama, but this composition is forced and too melodramatic.

Another who is handicapped by the over "stagey" nature of the material is Britt Woodman in Theme For Trambean. Tan Your Hide is a mostly unaccompanied drum solo by Dave Black. Only Mr. Black's (misapplied) Dave Black. Only Mr. Black's (misapplied) technique prevents me from saying that the title should be applied to him literally. La Virgen seems to have come from—or would it be more appropriate to have said puts Cat Anderson appropriate to have said puts Cat Anderson into—a circus. Blossom, Raindrop and Goodbye are simple ballads, and though rather flimsy are quite charming. Sharing honours as the best things about the disc, however, are the excellent recording throughout and the last track, Big Drag. The piece may not be one of Ellington's greatest, but with Hamilton, Gonsalves and Willie Cook well featured, the item gets nearest the true Ellington standard. E.J.

***Ellingtonia '56' "

****HI 'ya (Hodges) (a); Snibor (Strayhorn) (a);

Texas Biues (Hodges) (a); The Happy One (Cat Anderson) (b); Duke's Jam (Hodges) (b);

Night Walk (Anderson) (b); You Got It Coming (Hodges) (b)

(Columbia-Clef 12 in. LP 33CX10055—39s. 7åd.)

(a) (Am. Norgran)—Johnny Hodges (loader, allo); Jimmy Hamilton (cit); Harry Carney (bar); Ray Nance (tpt); Lawrence Brown (tmb); Billy Stray-horn (pmb); Jimmy Woode (bass); Sam Woodyard

horn (pwe); Jimmy wood very the construction of the construction o

This is labelled as by Johnny Hodges and his Big Band. But as the Big Band side is actually the Duke Ellington ensemble, led by Hodges and complete except for Billy Strayhorn in place of Duke on piano, and even the eight-piece group responsible for the coupling is made up of Ellington men, I have thought it best to list the record under its fancy title "Ellingtonia

Hodges has always been one of the most graceful and richly inventive of jazz improvisers. He plays superbly on this record. So do Harry He plays superbly on this record. So do Harry Carney, Ray Nance and Lawrence Brown, to single out the best of the soloists. The three small-band tracks are all first-class. Snibor is an intriguing Strayhorn theme; Texas Blues provides twelve minutes of relaxed, imaginative blues-playing. The big-band tracks are more mixed in quality. Duke's Jam starts excitingly, but ends up in a rather francis muddle: Paul but ends up in a rather frantic muddle; Paul Gonsalves's tenor solo is especially disappointing.

Tou Got It Coming is the best. It is a typically delightful Johnny Hodges tune and performance, its ensembles richly voiced, its solos eloquent and moving.

*Al Fairweather's Jazz Band
****You're Driving Me Crary (Donaldson); 'Bye
*Bye Blackbird (Dixon, Henderson); Johnny
Is The Boy For Me (Stillman, Roberts);
*Blues Slide (Fairweather)
*(Columbia EP SEG7653—10s. 54d.)

(Columbia)—Fairweather (tpt, slide-tpt); Sandy Brown (ctt); Frederick West (gtr); Frank (bass); Stan Greig (drs). 21/7/1955. London.

Four crisp, lively bits of home-grown jazz, neat and to the point. I take a good view of the fresh choice of material, and the use of a slide-trumpet (which sounds like a high-pitched trombone) in the intriguing fourth track shows imagination. But then, the instrumentation is also worthy of mention. One or two ragged edges in the front line might advantageously be smoothed out, but these are small points. The main idea is excellent, the answer to this reviewer's prayer on so many counts, and the whole disc just goes to show that one doesn't have to stick strictly to the New Orleans marching-band line-up to play jazz, nor use instruments, phrases and harmonies utterly foreign to jazz in order to "progress". O.K.

Stan Getz Quartet
****Nobody Else But Me (Kern) (s)
****With The Wind And The Rain In Your Hair
(Lawrence, Edwards) (b)
(Columbia-Cleft LB10045—6s. 7\frac{1}{2}d.)

(Am. Norgran)—Getz (***); Jimmy Rowles (***); Bobby Whitlock (***bass); Max Roach (***array); Bosto U.S.A.
Note: (b) also included in "Tenor Saxes" (Columbia-

Clef 33CX10056).

A good rhythm section backs up Stan Getz in intimate, relaxed versions of two ballads, both taken at a lively tempo. When Getz is in this form he almost treads on Lester Young's heels. Jimmy Rowles takes a couple of restrained, but inventive choruses.

Dizzy Gillespie and his Orchestra
**Play Me The Blues (Loon Rene) (V) (a)
**Seems Like You Just Don't Care (Lance) (V) (b)
(Columbia-Clef LB10043—6s. 74d.)

(Am. Norgran)—Gillesple (tet); M. Flachsenhaar, B. Mitchell, J. Powell, Ernle Wilkins, P. Woods (reads); Joe Gordon, Quincey Jones, E. Parry, W. Warwick (tets); R. Levitt, M. Liston, Frank Rehak (tmbs); W. Davis, Jar. (pno); N. Boyd (bass); Charles Persip (drs.) Voc.: (a) Toni Harper; (b) Herb Lancs. Summer, 1956. U.S.A.

Earlier this year American critics were praising this then new big band of Dizzy Gillespie's. So now that at last a record of it has been issued here it is annoying to find it used for little more than accompaniment to two singers, neither of whom is a world-beater—not even the now grown up child-protegé Toni Harper. Admittedly some good jazz seeps through to suggest that the band has a healthy swing, but not enough to raise the rating above

Lionel Hampton and his Rhythm

***Olee Dolee Doff (Ehring, Eirworth, Mellin): It's

A Long Way To Tipperary (Judge, Williams)
(z): La Vie En Rose (Louiguy, Pial): Teen,
Onze Mop (Trad.); Tire L'Aiguille "Lai,
Lai Lai Lai " (Barclay, Stern, Marnay): Sarle
Marais (Trad.); Vieni Sul Mar (Trad.) (z);
Le Prisonnier De Nantes (Trad.); Die
Lorelei (Trad.); I Kiss Your Little Hand,
Madam (Erwin, Potter): Zeg Kwerelken
Wildet Gij Dansen (Trad.); Londonderry
Air (Trad.) Air (Trad.) (Philips 12 in. LP BBL7119—35s. 14d.)

(Dutch Philips)—Hampton (vib, and in (x) pno); Billy Mackell (gtr); Peter Badle (bass); Albert Gardner (drs). 1 and 2/5/1956. Paris.

Nearly all these tunes are folk songs of some European country or other, and they are by no means ideal for Lionel Hampton's kind of jazz, or for that matter anyone else's. Still, despite the flashy showmanship that mars his stage appearances, Hampton can swing with the best as well as reveal a remarkable gift for improvising elaborate yet melodic solos, and these qualities go a long way to overcome here the unsuitability of the material. The accompanying department does its job adequately.

*Joe Harriott Quartet
***What Is This Thing Called Love? (Porter);
Don't Blame Me (McHugh); Dicky Bird
(Harriott); My Old Flame (Coslow)
(Columbia EP SEC7605—10s. 5jd.)

(Parlophone)—Harriott (alto); Max Harris (pno); Sammy Stokes (bass); Phil Seamen (drs). 21/6/1955. London.

Five years ago Joe Harriott arrived in Britain from Jamaica with an r & b bee in his bonnet. To-day this 28-year-old musician is one of the most exciting and stylish alto soloists in this country. Like many other altoists, his work contains more than a hint of Charlie Parker, but that doesn't stop him from being highly individual. The four tracks here keep up a fairly high standard. Dicky Bird is a lively original, but perhaps Harriott's thoughtful improvising on the two ballads provides the best music.

*Woody Herman and the Las Vegas Herd
****9,29 Special (Barl Warren); Bag's Other
Grove (Milt Jackson); Broadway (Woods,
McRay, Bird); Jumpin' At The Woodside
(Basie; The Boot (Coppola, Herman);
Wailing Wail (Touff, Herman);
Bass Face
(Badwig); Jumior (Milt Jackson)
(Capitol 12 in. LP T748—32s.)

(Am. Capitol)—Herman (cli); Richie Kamuca (bw); Dick Collins, Johnny Coppola (tpts); Cy Touff (bass-tpt); Norman Bockrandt (pwo); Monte Budwig (bass); Chuck Flores (drs). 1/2/1966.

This eight-piece band of Woody Herman's has more power and drive than one would expect. Yet it keeps the lightness of a small group and swings exuberantly most of the time. Broadway, Woodside and 9.20 Special are all tunes associated with Count Basie's orchestra; Herman's band shows the influence of Basie in these and other numbers. Perhaps The Boot comes off best of all the tracks.

The soloists all play well. Herman himself sounds in top form and it is noticeable that his style of playing fits better into a group of this size. Cy Touff's expressive bass-trumpet (sounding not unlike a trombone) in his own Wailing Wall deserves special praise.

*Mahalia Jackson
***When The Saints Go Marching In (Trad.) (a);

Besus (Coleman) (b); Walk Over God's
Heaven (Thos. A. Dorsey) (a); Didn't It
Rain (Martin) (a)
(Philips EP BBE12069—11s. 10d.)

(Am. Columbia)—Mahalia Jackson (gospel Singer) acc. by Falis-Jones Ensemble: Mildred Falis (pno); Ralph Jones (organ); Allen Hanlon (gtr); Frank Carroll (bass); Bunny Shawker (drs). (a) 22/11/1964, (b) 23/11/1964. U.S.A.

There can be no doubt as to the genuineness and sincerity of these performances, but their appeal is likely to be limited to those who include under the heading "jazz" any kind of music in tempo. Although I shuddered slightly at the prospect of yet another Saints, I must admit that this, with full lyrics, is the most interesting yet. The rest are in revivalistservice idiom.

*" Jazz Behind The Dikes "

**Wailing For Weelink (Bezemer) (b); Dufti
Chris (Kriss) (c); I Should Care (Stordahl)
(V) (b); Second Date (Madna) (d); Nowhere
(Elsen) (a); Mops (Elsen) (e); A Rainy
Holiday (Vos.) (c); Stan The Wailer (Madna)
(d); There'll Never Be Another You
(Gordon, Warren) (V) (b); Autumn In New
York (Vernon Duke) (e); Young Peter (Vos.)
(c); Papernote (Madna) (d); For Minors
Only (Van Rooyen) (b); All The Things You
Are (Kern) (e); The Universe (Madna) (d);
Herman's Hanly (Van Rooyen) (a)
(Philips 12 in. LP BBL7089—35s. 13d.)

(Philips 12 in. L.P BBL7089—368. 14d.)

(a) (Dutch Philips)—Herman Schoonderwalt Septet: Schoonderwalt (bar); Tony Vos (alto); Filp Van Glabbek (bar); Koos Van Beurden (pt); Rein Verbeek (pmo); Borge Ring (bass); Fred Gilhuys (drs). 13/7/1955. Holland.

(b) (do.)—Wessel Hicken Combo: Hicken (drs); Toon Van Vliet (bar); Rob Madna (pmo); Dick Bezemer (bass). Voc.: Rita Reyes. 16/8/1955. Holland.

(c) (do.)—Tony Vos Quartet: Vos (alto); Henk Vos (pno); Ring (bass); Fred Glihuys (drs). 22/8/1955. Holland.

De

(d) (do.)—Rob Madna Trio: Madna (pno); Bessmer (bass); Ilcken (drs). 25/8/1955. Holland. (s) (do.)—Frans Elsen Quartet: Elsen (pno); Robby Pauwels (gfr); Chris Bender (bass); Cees See (drs). 31/8/1955. Holland.

Judged by the music on this record, Dutch jazz is in a flourishing condition. But it has the weakness found in the jazz of most European countries: the musicians copy leading American stylists, and have no personalities of their own. So although there is nothing really wrong with "Jazz Behind The Dikes", it all sounds rather second-hand. There are, however, a few men who stand out—guitarist Robby Pauwels, who solos well in Dufti Chris and Mops; Rob Madna, a pianist who shows great promise; and Toon van Vliet, who performs some E.J. excellent tenor choruses.

** Jazz Giants '56' "
*****Guess I'll Have To Change My Plan (Schwartz, test); I Didn't Know What Time It was (Rodgers); Gigantic Blues (Young); This Year's Kisses (Berlin); You Can Depend On Me (Hines) (Columbia-Clef 12 in. LP 33CX10054-39s, 74d.)

(Am. Norgran)—Lester Young (int); Roy Eldridge (ipt); Vic Dickenson (int); Teddy Wilson (pno); Freddie Greene (gir); Gene Ramey (bass); Jo Jones (drs). Early 1966. U.S.A.

Norman Granz has often been criticised for bringing together musicians whose styles and temperaments clash. Let us praise him for his wisdom in getting Roy Eldridge, Lester Young, Vic Dickenson, Teddy Wilson and this swinging rhythm section into the recording studio. These men really are "Jazz Giants" and prove it by their playing. The tunes were also chosen wisely and everything combines to make this a memorable LP.

The only disappointing track is Gigantic Blues, taken too hurriedly to allow soloists scope for anything worth while. But Kisses and Depend contain some of the most mature and imaginative jazz I've heard in many moons. Roy Eldridge is in great form, Lester Young sounds at his most subtle and sensitive, Teddy Wilson creates elegant music at the piano. I've already showered praise on Vic Dickenson elsewhere in these columns; he lives up to it again here.

*J. J. Johnson Sextet
***Etysses (Lewis); Foxhunt (Johnson); Hijo
(Rollins); Opus V (Johnson)
(Esquire EP107—13s. 7½d.)

(Am. Prestige)—Johnson (tmb); Sonny Rollins 11); Kinny Dorham (tpb); John Lewis (pno); 12); Sonard Gaskin (bass); Max Roach (drs). 26/5/1949.

Back to the days of 1949, and while John Lewis's Elysses still sounds fresh, the others have acquired a slightly old-fashioned look. Even so they come up as adequate vehicles for fluent, relaxed solos by the deftly poised Kinny (not Kenny as on the sleeve, his christian names are McKinley Howard) Dorham, J. J. Johnson and John Lewis, and inspiring drumming by Max Roach, all of which have stood the test of time well. Sonny Rollins doesn't sound quite so good. He lacks the assurance of his brother soloists on this record.

*Stan Kenton and his Orchestra

***Cuban Fire Suite: Fuego Cubano (Cuban
Fire) (a); El Congo Valiente (Valiant
Congo) (a); Recuerdos (Reminiscences) (a);
Oulen Sabe (Who Knows?) (a); La Guera
Baila (The Fair One Dances) (b); La Suerte
De Los Tontos (Fortune Of Fools) (b)
(Iohnay Richards) (Johnny Richards) (Capitol 12 in. LP LCT6118—37s. 64d.)

(Capitol 12 in. LP LCT6118—37s. 6]d.)

(a) (Am. Capitol)—Kenton (\$pmo\$); Lennie Niehaus, Bill Perkins, Bill Root, Lucky Thompson (\$saxes\$); Phill Gilbert, Lee Katzman, Ed. Leddy, Al Mattaliano, Vinnie Tanno (\$pts\$); Sam Noto (\$pt, fluggel horn); Bob Fitspatrick, Carl Fontana, Don Kelly, Kent Larson (\$sabs\$); Irving Rosenthal, Julius Watkins (\$French horns); Jim McAllister (\$tuba\$); Ralph Blaze (\$gtr\$); Curtis Counce (bass); Mel Lewis (\$drs\$); Saul Gubin (\$tymps\$); Roger Moslan (\$claves\$); Mario Alvarez (maraccas); Willie Rodrigues (bongoss); Tommy Lopes (conga \$drm\$); George Laguna (\$timbales\$).

(b) (do.)—Same personnel, except George Gaber (fymps) replaces Gubin.

All May, 1956. New York.

Recorded just after the Kenton orchestra returned to the U.S., this LP virtually presents the band which came to Britain. A notable exception, of course, is tenor-saxophonist Lucky Thompson, who joined the band while it was touring the Continent.

Exploiting Latin-American rhythms and a wide variety of textures and tone-colours, Johnny Richards's "Cuban Fire" Suite shows off its composer's talent for dynamic scoring. It also enables us to hear some brilliant solo playing by Lennie Niehaus, Bill Perkins, Lucky Thompson and Carl Fontana. Yet in spite of the suite's many virtues, its performance does not escape that ponderousness which has afflicted so many of the more ambitious works featured by Stan Kenton's orchestra. For that reason I am giving it only three stars; Kenton admirers will doubtless add one. E.J.

*Humphrey Lyttelton and his Band
***Glad Rag Doll (Yellen, Ager, Dougherty) (a);
Just One Of Those Blues (Lytelton) (b);
Why Was I Born (Kern) (b); Christopher
Columbus (Berry) (b); That's My Home
(Rene, Ellison) (c); Swing Out (Henry Allen,
Higginbotham) (d)
(Parlophone LP PMD1044—28s. 5d.)

(a) (Parlophone)—Lyttelton (ipt); Bruce Turner (alto); Johnny Picard (imb); Johnny Parker (pno); Freddy Legon (pr); Jim Bruy (bass); Stan Grieg (drs), 3/8/1956. London.
(b), (c) (do.)—Same personnel, except Eddie Taylor (drs) replaces Grieg. (b) 14/8/1956, (c) 29/8/1956.

London.

(d) (do.)—Personnel as for (a), except **Tommy**Jones (drs) now in place of Grieg. 24/9/1956. London.

Humph goes Harlem, I thought, on hearing Christopher Columbus and Swing Out, and not his happiest efforts, as there is little relaxation. But on That's My Home it's another story. Lift that one out, and I'll give it four stars to itself, for it's a little gem. Humph sounds as fresh and inspired as Armstrong, to whom he pays tribute in the coda.

For the rest, I was most impressed by Glad Rag Doll, even if it tends to be a study in varying shades of the same colour. It's a nice number that isn't heard too often. The other two seem to be dominated by the noisy cymbal work, which sounds like an escape-valve on an express train, and it doesn't help roll the band along. Bruce Turner, of course, is good. He always is. O.K.

Note: The following Humphrey Lyttelton 1950 and 1951 recordings are reissued on Parlophone EP GEP8584: Dallas Blues/Low Down Diriy Shame Blues/D. J. C. Blues/Gatemouth Blues. Personnel for all: Lyttelton (cornel); Ian Christie, Wally Fawkes (cits); Keith Christie (kmb); George Webb (pho); Buddy Vallis (bjo); Micky Ashman (bass); George Hopkinson (drs),

*Wingy Manone and his "Go-Group"

"The Royad Square Dance (Manone, Richards)
(a); Flamingo (Grouya, Anderson) (a);
Riders In The Sky (Stan Jones) (a); North
Hollywood Blues (Manone, Richards) (a);
Japanese Sandman (Whiting) (b); Dixie
(Manone) (b); Fare Thee, My Baby, Fare
Thee Welt (Manone) (c); Animal Fair
(Richards) (c). (All V)
(London LP HB-U1063—25s. Oljd.)

(London LP HB-U1063—25s. 04d.)

(a) (Am. Kem)—Manone (cornet, wee); Matty Matlock (clt); Burt Johnson (tmb); Allen Stephenson (pnb); Red Roundtree (bpb); Country Washburne (tubs); Nick Fatool (drs), 9[8]1949. Hollywood. (b) (do.)—Manone (cornet, wee; Mattlock (clt); Johnson (tmb); Stan Wrightsman (pnb); Barney Kessel (gr); Herman Stutz (bass); Zutty Singleton (drs), 8[10]1949. Hollywood. (c) (do.)—Manone (cornet, we) with unidentified tm, rhythm. 10[8]1956. Hollywood.

The first side's four titles are couched in the Spike Jones idiom entirely, except that there is no vocal humour. The band, with its tuba and banjo, jogs along fairly well, if not very enterprisingly. When we turn over, though, and find modernist Barney Kessel armed with his electric guitar, we might well wonder what the world of (pseudo) jazz is coming to. The answer seems to be in the last two tracks, which are pure (sie) rock 'n' roll, and as such deserve no

mention from me, being beneath my notice. or beyond my power to criticise, whichever way you like to look at it.

-Does Wingy really imagine that reciting a list of birds' names on Flamingo, before and after it is played, is even slightly funny? O.K.

★Charlie Mariano "Johnny One Note (Rodgers); The Very Thought
Of You (Noble); Smoke Gets In Your Eyes
(Kern); King For A Day (Florito, Young,
Lewis); Darn That Dream (Van Heusen, De Lange); Floormat (Mariano); Blues (Mariano); I Heard You Cried Last Night (Grouva) ndon 12 in. LP LTZ-N15031-37s. 61d.)

(Am. Bethlehem)—Mariano (allo); John Williams (pno); Max Bennett (bass); Mel Lewis (drs). June, 1955. New York.

One of the leading West Coast jazz musicians, Charlie Mariano has modelled his playing very much after the style of Charlie Parker. He uses similar phrases and strives for the same intensity of tone. In reviewing an earlier LP of his last August, I pointed out that Mariano rarely surprised with an unexpected turn of phrase. Although that criticism still applies, this latest record does show an advance upon the earlier

It is in his interpretations of ballads that Mariano seems at his best. Smoke, Dream and Ti :ght Of You all contain thoughtful improvisin, while his variations upon the Blues are impressive and intriguing. Johnny Williams contributes several excellent piano solos and Max Bennett and Mel Lewis create a firm rhythmic foundation.

*Maurice Meunier

"Modern Moods From The Club St. Germain"

""Too Marvellous For Words (Mercer, Whiting)

(a); Samakoutra (Etaurin) (b); Somebody

Loves Me (Gershwin) (a); Sweet Mau-Mau

(Meunier) (a); Dig (Bofter) (b); Crasy

Rhythm (Meyer, Kahn, Caesar) (a); Blues For

The Reverend (Pettiford) (a); Don't Blame

Me (McHugh) (a); With The Wind And The

Ratin In Your Hair (Edwards) (b); Indiana

(McDonald, Hanley) (a); I Know, Don't

Know How (Mulligan) (b); Tangerine

(Schertzinger) (b)

(Pelsted 12 in. LP PDL85019—35s. 18cd.)

(a) (French Barclay)—Meunier (cli); Rene Urtreger (mo); Pierre Michelot (bass); Jean-Louis V inle (dars), 20/1/1956. Paris.
(b) (do.)—Meunier (cli); William Boucaya (bar) Raymond Fol (mo); Michelot (bass); Christian Garros (drs), 20/2/1956. Paris.

Maurice Meunier, a 31-year-old Frenchman who plays both clarinet and tenor saxophone, is regarded as one of the best musicians playing to-day in Paris. It seems a pity that this record gives him no chance to show his paces on the tenor. Sticking to the clarinet on every track results in a rather dull performance. Not that Meunier isn't a good clarinettist. Modelling himself upon Benny Goodman, he produces melodic, swinging jazz. But his invention cannot stand up to a 12-inch LP. René Urtréger and Raymond Fol both take excellent piano solos. The former is in fact the outstanding musician on the record.

*" Mezzrow and Saury "
***Rosetta (Hines); Wallin' With Saury (Mezzrow, (London EP DEP95016-10s. 54d.)

(French Ducretet-Thomson)—Mezs Messrow, Maxim Saury (clis); Milton Sealey (pno); Eddie de Haas (bass); Kansas Fields (drs). 5/7/1955. Paris.

This two-clarinets-and-rhythm idea is fine if the clarinets are of the Mezzrow-Bechet or Bechet-Nicholas standard, but here I find the sound pleasing only for the first chorus or two. There is little rapport between Mezzrow and Saury after that, and the rest includes a flashy piano and some very unimaginative drumming. The instrumentation is not such that, except in more interesting company, it can provide unalloyed pleasure for six or seven minutes' variations on themes such as these. Three minutes of each, and two other contrasting

).K.

hought ir Eyes Young, sen, De Blues Night

1956

notice. chever eciting re and

Illiams June, icians,

g very le uses tensity is last rarely hrase. latest

that n and s are lliams s and firm fin E.J

hiting)
ebody
-Mau
Crasy
es For
Blame
d The
diana
Don't
erine

reger Viale bar) stin n man

one, ying cord the rack that lling uces

René llent and-J.

e if or the wo. and

shy ng. ide tes ree

ing

So this is

High Fidelity ...



Gone are days of complicated, unwieldy High Fidelity equipment. Here, instead, are beautifully designed, matching plug-in units which can be installed in minutes—and blend at once with modern furnishings. With a Pye High Fidelity System, masking tingling music is as easy as tuning an ordinary radiogram. For a thrilling new experience in good listening, good living . . . visit Musicraft. Whether you see Mr. Bunt (General Manager at Richmond) or Mr. Sawyer (of Southall), you'll find that no problem is too large or too small for their attention. small for their attention.



25 watt speaker system.

Designed to give living expression to the superb reproductive power of the Pye Provost Amplifier. Comprises a high-quality dual-concentric speaker housed in an acoustically designed corner cabinet, heavily braced and lagged to give smooth bass response at all volume levels. Frequency range: 30 to over 20,000 c.p.s.



HF 25/25A Amplifier and Remote Control Unit.

Here are smooth, highly flexible controls and facilities for record player, tape recorder, microphone and radio tuner. 5 pickup compensators. Selector, bass, treble and filter controls. Frequency coverage 2-160,000 c.p.s. Infinite Damping Factor. Power output 25 watts.



HFT IIIW FM/AM Tuner.

Top quality FM/AM Tuner with built-in power pack. Features: 8 valves for good fringe area reception, stabilised permeability tuning. In cabinet (with built-in FM aerial) or chassis form (with horizontal or vertical scales as required).

35 gns.

TELEPHONE: SOUTHALL 3828

I3 KING STREET . RICHMOND . SURREY TELEPHONE: RICHMOND 6798

Take the necessary steps and visit

D

hette

*M

W

Itali thou muc

is u

Savoy

Italia Italia these fessionean amar

(pno) 2/7/19

the r

grou

almo they Fonte

he la

LP .

track

rewa

mode

essen A

this t

prise

Rom

whic

must

(tpt); " Por 29/6/1

hono

never

trotte sole a that

Th

Th



ARCHIVEPRODUCTION

History of Music Division of the Deutsche Grammophon Gesellschaft, Hannover

Seasonal Records

331/3 GREGORIAN CHANT
The Vespers of Christmas Eve
Benedictine Monks Choir of St. Martin, Beuron
10° LP—AP 13005

GUILLAUME DE MACHAUT La Messe du Nostre Dame 10 Secular Works Pro Musica Antiqua, Brussels

12" LP-APM 14063

GUILLAUME DUFAY
5 Sacred Songs
8 Madrigale e Caccie from the Codex of
Antonio Squarcialupi
Pro Musica Antiqua, Brussels

12" LP-APM 14019

JOHANN SEBASTIAN BACH
Magnificat, D major, BWV 243
Schilling · Pitzinger · Marten · Gröschel
Solistenvereinigung der Bachwoche Ansbach

Conductor : Ferdinand Leitner 12" LP—APM 14001

45 ARCANGELO CORELLI
Christmas Concerto, G minor, Opus 6, No. 8
Soloists with the Cappella Coloniensis

Conductor: August Wenzinger
7" EP 45—EPA 37062

Please write for inclusion in our mailing lists to
HELIODOR RECORD COMPANY LIMITED] * !8 CLARGES STREET
LONDON, W.I GROSVENOR '3095-6 & 7355
Subsidiary Company of the Deutsche Grammophon Gesellschaft, Hannover



Here is an opportunity to purchase your records from the leading stockists. Your choice will receive the attention of the country's best organised and most comprehensive Mail Order Service.

- Every record is individually inspected for flaws and dated before sealing in a polythene outer cover.
- Speediest dispatch.
- . Strong packing ensures safe arrival.
- Free advice given on all classical records by our expert HUGH LIVERSIDGE.

SUGGESTION FOR XMAS GIFTS!

For an additional 2/6, which includes post and packing, we will send your order (specially Christmas wrapped and including greetings card) to any part of the country. All orders of £5 and over, post and packing free. (For LP Records only.)

GIFT VOUCHERS AVAILABLE

RECORDS OF THE MONTH

Dietrich Fischer-Dieskau singing Beethoven's Songs. Vols. I and 2. H.M.V. ALPI317/8 39/71d. each. David Oistrakh Suite de Concert by Sergei Taneive Columbia 33CX1390. 39/7½d.

On the Lighter side :

Ray Martin and his Concert Orchestra PICCADILLY, 2 a.m. Columbia 33SX1052. 33/114d.

Post and packing 1/6 extra. Orders £2 and over-post free

REPLACEMENT SAPPHIRE SERVICE

We can supply by return any make of sapphire.

• Write for our monthly list of all new releases enclosing 6d. in stamps.



GRAMOPHONE RECORD DIVISION

(Dept. G.12), I Grand Buildings, Trafalgar Sq., London, W.C.I. WHItehall 3926

956

ERS

Md.

numbers of similar length, would have been O.K.

*Milan Jazz College Society

"Relaxing At Santa Tecla"

"Relaxing At Santa Tecla"

"Relaxing At Santa Tecla"

"Relaxing At Santa Tecla"

"Relaxing But Love (McHugh)

(d); Jazz Me Blues (Delaney) (a); Savoy

Blues (Ory) (b); Collier's Clambake (George

Wettling, Joe Sullivan) (b); Beale Street

Marma (R. Turk, J. R. Robinson) (c); After

You've Gone (Layton) (a); Original Dixleland One-Step (La Roca, Shields) (s)

(Columbia LP 33CS18—29s. 64d.)

(a) (Italian Columbia)—Roberto Valenti (cll); Giorgio Alberti (tpt); Gionni Acocelia (tmb); Giorgio Cavendon (pno); Carlo Bagnoli (str); Luigi Bagnoli (bass); Attilio Rota (drs). d/5/1954.

(b) (do.)—Personnel as for (a), except Giovanni (b) (do.)—Personnel as for (b), 18/11/1954. Milan. (c) (do.)—Personnel as for (b), 18/11/1954. Milan. (d) (do.)—Personnel as for (b), 28/11/1955. Milan. (d) (do.)—Personnel as for (b), 28/11/1955. Milan.

While not in any sense outstanding, this Italian band is most pleasant to listen to, even though the rhythm section doesn't generate much momentum, and the choice of material is unoriginal. The way the numbers are treated is often quite original, though, especially Savey Blues. After You've Gone is taken at a furious pace, and Original Dixieland hardly

The sleeve, obviously translated from the Italian (and giving the instruments in their Italian abbreviation!) says, a little naïvely, that these men are not likely ever to become pro-fessionals. Maybe not; but certain others, nearer home, could learn something from them, amateurs though they are. O.K.

*Modern Jazz Quartet

******Concord (Lewis); Ralph's New Blues (Milt
Jackson); Ballad Medley: Soon; For You,
For Me; For Evermore: Love Walked In;
Our Love Is Here To Stay (all Gershwin).
Softly As In A Morning Sunrise (Romberg)
(Esquire LP 20-069—29s. 6\frac{1}{2}d.)

(Am. Prestige)—Milt Jackson (vib); John Lewis (pno); Percy Heath (bass); Connie Kay (drs). 2/7/1955. U.S.A.

The Modern Jazz Quartet is, for my money, the most consistently interesting and impressive group in present-day jazz. Five stars seem to be almost a regular ration for every new record they produce. Last month I praised their Fontessa; this month the same superlatives must be lavished upon "Concorde", as this latest LP of theirs is called.

The record takes its title from the opening track, a contrapuntal but swinging composition by John Lewis. Sensitive playing by Milt Jackson and Lewis himself make this a highly rewarding performance. Ralph's New Blues shows once again in what an intriguing manner modernist jazz musicians can interpret the essentially traditional blues form.

A rather too hurried I'll Remember April makes this the weakest track. The other ballads comprise a Gershwin medley and Sigmund Romberg's Softly As In A Morning Sunrise, on which John Lewis's long and intelligent solo must be ranked amongst his very finest work.

*Albert Nicholas and his Orchestra

*Royal Garden Blues (Williams); Blues For Kicks (Nicholas); I Found A New Baby (Williams); I Ain't Gonna Give Nobody None Of Trits Jelly Roll (Williams) (Vogue EP EPV1142—13s. 74d.

(French Vogue)—Nicholas (clt); Guy Longnon (spi); Claude Gousset (tmb); Claude Bolling (pmo); "Popoff Medveko" (bass); Kansas Fields (drs), 20/0/1955. Paris.

Hackneyed old numbers, doddering with age, trotted out again by these French lads, whose sole advantage over their British counterparts is that they can accompany Albert Nicholas on records and publicly, whereas we have no such honour. Nicholas himself is fine, fluent and never at a loss (though I don't see the point of

that absurd clarinet and drum business at the outset of New Baby). The band supporting him is raspy, though, and I do not like the riffing that constitutes the blues number. It's so early-'forties-ish, with all the horror that implies.

+Bernard Peiffer

Bernard Peiffer

***Memory Of A Dream (Peiffer); Prelude To A

Kiss (Ellington); What More Can A Woman

Do? (Peiffer); Collard Greens And Blackeved Peas (Peiffer); Cheek To Cheek

(Berlin); You Are My Sweetheart (Davis,

Mitchell); Lullaby Of Birdland (Shearing);

Someone To Watch Over Me (Gershwin);

Willow Weep For Me (Ronell); Deep Purple

(Peter de Rose); Good For Nothing (Van

Heusen, De Lange); If I Had You (Tod

Shapiro); Polka Dots And Moonbeams (Van

Heusen, Burke); Just You, Just me (Klages,

Greer) Greer) (Felsted 12 in. LP PDL85022—35s. 14d.)

(French Barclay)—Peiffer (pno); Jean-Marie Ingrand (bass). December, 1954. Paris.

France has produced some extremely gifted jazz pianists during the past decade. Among them is 34-year-old Bernard Peiffer from Mar-seilles, who certainly has taken his place among the top European musicians. Tracks like his own Memory Of A Dream, Duke Ellington's Prelude To A Kiss and the slow ballads demonstate his ability to create sensitive, reflective jazz. At faster tempo, on such tunes as Cheek To Cheek and If I Had You, he contrives to use his considerable technique to the full without ever becoming flashy.

*Oscar Pettiford

Oscar Fettilord
"*Another One (Quincey Jones)†; Minor Seventh
Heaven (Osie Johnson); Stardust (Carmichael)
(x); Bohemia After Dark (Pettiford);
Oscalypso (Pettiford); Scorpio (Mary L.
Williams); Titoro (Billy Taylor); Don't
Squawk (Pettiford); Kamman's a-Comin'
(Pettiford); Squawk (Pettiford); Kamman's a-(Appendix of Pettiford); (London 12 in. LP LTZ-N15035—37s. 6ld.)

(Am. Bethiehem)—Pettiford (bass, ceilo); Gigl Gryce (allo, cili); Jerome Richardson (iw. fluid Donald Byrd, Ernie Royal (fytz); Bob Brookmeyer (imb); Don Abney (pno); Osie Johnson (27)—Pettiford/Abney bass/pno duet. 12/8/1085. New

York.
†These titles are erroneously transposed on the labels.

Oscar Pettiford is the star of this record. The tone and swing he gets out of his bass are phenomenal. On Stardust he is featured with just the pianist, and the result is a remarkable and sensitive performance. Minor Seventh Heaven finds him taking a chorus on the 'cello.

Gigi Gryce plays alto in his own distinctive manner on almost every track. Donald Byrd makes a lyrical appearance in Bohemia After Dark, while Ernie Royal blows well on a couple of the other numbers. Mary Lou Williams's Scorpio, a haunting theme, gets the most original treatment. Some inventive blues-playing can be heard in Don't Squawk (slow) and Kamman's A'comin' (fast).

★Rampart Street Paraders

Rampart Street Paraders
"I'm Gona Sit Right Down And Write Myself
A Letter (J. Young, Ahlert) (a); Laxy Mood
(Eddie Miler) (c); Dixleland Shuffle (Rodin,
Haggart, Matlock) (d); After You've Gone
(Layton) (b); Oh, Baby! (O. Murphy) (a);
When It's Sleepy Time Down South (L. and
O. Rene, Muse) (d); My Monday Date (Hines)
(d); Chinatown, My Chinatown (Wm. Jerome,
Schwartz) Schwartz) (Philips 12 in. LP BBL7112—35s. 14d.)

(runips 12 in. Lr BBLA112—398, 13d.) (Am. Columbia)—Matty Mattock (clt); Eddie Miller (tor, ensemble clt); Joe Rushton (bass-sas); Clyde Hurley (tyl); Abe Lincoln (tob); Stan Wrightsman (pno); George Van Eps (gr); Phil Stephens (bass); Nick Fatool (drs). (a) 7/6/1954; (b) 28/6/1954; (c) 19/7/1954; (d) 7/9/1955. U.S.A.

I suppose this is what the Liberals in our midst would call "mainstream" jazz, of all the inaccurate and idiotic terms. I found it rather boring after awhile, although I'm bound to admit that the trombone of Abe Lincoln, when he isn't showing that he could have held a job any day with Spike Jones, is fine, and there is a pleasing late-'twenties flavour in Rushton's bass sax. Hurley's trumpet is too wildly "modern" for my taste, though technically flashy. This seems to be an attempt to re-create the Bob Crosby band of 1936 or so, and as such, it is quite successful; but I still don't know why such things were deemed necessary, still less a commercial proposition. After You've Gone is much too fast, and while the curious pseudo-Oriental noises in Chinatown might have gone down well when the song first appeared in 1915 ("dam' clever, these Chinese, by gad "), to-day they appear as a stale joke, reiterated beyond endurance. O.K.

*Jimmy Raney Quartet
****Minor (Raney); Some Other Spring (Wilson,
Herzog); Double Image (Raney); On The
Square (Raney)
(Esquire LP 20-070—29s. 04d.)

(Am. Prestige)—Raney (gtr); Hall Overton (pno); Teddy Kotick (bass); Art Mardigan (drs). 28/5/1954. New York.

As in the aforementioned Eddie Bert record, multiple recording is brought in also here—to permit the addition of a second guitar line (by Mr. Raney) for the openings and closings of each of these items; and again, as in the Bert disc, the means are justified by the artistic end

More to the point, however, is the excellence of the music generally. Jimmy Raney, twenty-nine-year-old son of a prominent Kentucky (Louisville) newspaper proprietor, and well-known to us here through his recordings with Red Norvo and others, distinguishes himself by contributing these very adequate compositions in addition to showing (especially in the ballad Some Other Spring) that he is a tasteful, inventive and technically quite brilliant instrumentalist. Teddy Kotick and Art Mardigan admirably help to make a compact, swinging group, and Julliard scholar Hall Overton proves that at least one classical student can play outstandingly good modern jazz.

*Buddy Rich
***The Monster (Rich) (a); Sunday (Cohn et al)
(a); Smooth One (Goodman) (b); Broadway
(Woode, McRae, Boyd) (b)
(Columbia-Clef 12 in. LP 33CX10052—39s. 7‡d.)

(communa-ter 12 in. LP 33c.Au002-39s. 3qc.)

(a) (Am. Norgran)—Rich (drs.); Ben Webster,
Frank Wess (tnrs.); Thad Jones, Joe Newman
(tpts.); Oscar Peterson (pno.); Freddie Greene
(gtr.); Ray Brown (bass.), Spring, 1955. U.S.A.

(b) (do.)—Rich (drs.); Sonny Criss (alto.); Harry
Edison (tpt.); Jimmy Rowles (pno.); John Simmons
(bass.). Late 1955. U.S.A.

Harry Edison's delicate, but incisive, muted trumpet playing on Smooth One and Broadway almost earns this record four stars. Sonny Criss blows hurriedly but excitingly, while once again Jimmy Rowles shows himself to be a subtle and inventive pianist. Even Buddy Rich manages to be discreet for most of the time.

The other side is a very different story. Frank Wess, Joe Newman and Oscar Peterson all come up to their normal form, but Thad Jones lacks conviction and Ben Webster adopts the grinding tone and strained phrasing that spoil too many of his present-day solos. Sunday manages to be a worth while track, but The Monster has far too much noisy drumming from Buddy Rich to suit my taste.

*Victoria Spivey

***Bloodhound Blues; Dirty T.B. Blues;

Moanin' The Blues; Telephoning The
Blues. (All Spivey)
(H.M.V. EP 7EG8190—10s. 5∤d.)

(Am. Victor)—Victoria Spivey (blues singer) acc. by Charlie Holmes (allo); Henry Allen (tel); J. C. Higginbotham (tmb); Will Johnson (gtr); George "Pops" Foster (bass). 1/10/1929. New York.

There have never been many records issued here of the strident Miss Spivey, so those who like her singing will want this, and even those who don't will surely be interested in it for the good, if rather florid, accompaniments dominated by Henry Allen. If you are a blues fan, add at least one more star. In its way, it is a quite remarkably good record.

Bloodhound Blues, the macabre story of a jailbreak, opens and closes with the tune of Black

Decen

Snake Blues; Dirty T. B. Blues is grim, as might be expected. Mounin' The Bluss has a simple, moving quality, and, as Albert McCarthy points out in his excellent sleeve-note, one most peculiar line that seems to have no meaning or connection with the rest of the song. Telephonin is more sophisticated, obviously urban blues, but inludes a fine Higgy solo.

*Joe Sullivan
***My Little Pride And Joy; Little Rock Getaway;
Just Strolling; Minor Mood. (All Sullivan)

(All a) brunswick EP E9276—11s. 10d.)

(Brunswick EP 20270—11s. 10d.)

"Sullivan Plays Fats Waller"

"Sullivan Plays Fats Waller"

"Sullivan Plays Fats Waller"

We Get Together ? (c); Never Heard Of

Such Stuff (c); There'il Come A Time.

When You'il Need Me (c); Breesin '(b);

An Armhul Of You (b); What's Your Name ?

(b); Solid Eclipse (b). (All Fats Waller)

(Philips BBR8001—26s. 5d.)

(Famps Borcou)—205. od.)

**Clin Mill Blues (Sullivan) (s); That's A Plenty
(Pollack) (s); A Room With A View (Swan)
(s); Sweet Lorraine (Parish, Burwell) (d);
Hangover Blues (Sullivan) (d); Little Rock
Getaway (Sullivan) (s); Honeysuckis Rosse
(Waller) (d); Summertime (Gernhwin) (d);
Fido's Pantiasy (Sullivan) (d); My Little Pride
(Sullivan) (d); I Cover The Waterfront (Green
(d); Parewell To Riverside (Sullivan) (d)
(12 in. London LP HAU2011—375. 63d.)

(12 in. London LP PLAUSUII—578. 03c.,)

Save It Pretty Mama (Redman) (f); Go Back

Where You Stayed Last Night (Easton) (f);

In The Middle Of A Kiss (Sullivan) (f)

Just Strolling (Sullivan) (f); Black And

Bloe (Waller) (f); Ain't Misbehavid

(Waller) (f); Bush Above Powell (Sullivan)

(f); I've Found A New Baby (Williams,

Palmer) (g); Frolicking Fido (Sullivan) (g);

Keeping Out Of Mischief Now (Waller) (f)

(Columbia-Clef 12 in. LP 33CX10047—39s. 74d.) (a) (Am. Decca)-Sultivan (pno). 8/8/1935. Los

(b) (Am. Columbia)—Sullivan (pno); Bob Casey (bass); George Wettling (drs), 23/6/1952. U.S.A. (c) (do.)—Sullivan (pno); Weiter Page (bass); Wettling (drs), 29/6/1962. U.S.A. (pno). 1963. San (d) (Am. Riverside)—Sullivan (pno). 1963. San

cisco. (do.)—Sullivan (pno); Dave Lario (bass); ky Stover (drs). 1963. San Francisco. (s) (Am. Norg:n) Sullivan (pno.). Early 1966.

(f), (s) (Am. Norg: n) Sullivan (pno.). Early 1966. U.S.A. Note: (s) available also on Columbia-Clef LB10046.

Shamefully neglected since 1944 when Parlophone put out two sides by his Café Society Orchestra, Joe Sullivan, the now fifty-year-old, Chicago-born pianist of Little Rock Getaway, etc., fame, proves the truth of the old adage that it never rains but it pours by getting four issues all within a few weeks.

The EP and the Columbia-Clef LP are the best, as they have no superfluous accompanists and are real jazz all the way through. Although all four of the tracks on the EP are twenty years old, the recording was good and they sound as fresh as the day they were made. Next best is the Philips. The accompaniments are not too obtrusive, and while Sullivan's playing hasn't quite the personality of "Fats" Waller, he plays these eight refreshingly unfamiliar Waller tunes much as Fats himself might have played them.

The London is disappointing, as so much of it is out of tempo. It assumes the character of cocktail-lounge music, which is pleasant in its superficial way, but not in the jazz idiom at all. O.K.

*Art Tatum

rt Tatum Tenderiy (Gross); Just a-Sittin' And a-Rockin' (Ellington, Strayborn); There Will Never Be Another You (Gordon, Warren); I've Get The World On A String (Arlen); You Took Advantage Of Me (Rodgers); Yesterdays (Kern); What Does It Take? (Burke, Van

(Columbia-Clef 12 in. LP 33CX10053-39s. 7id.) (Am. Clef)-Tatum (pno). 1954. U.S.A.

They call this LP "The Genius of Art Tatum (No. 2)". Reviewing No. 1 of the series in the December, 1955, issue of The Gramophone (while I was on sick leave) Mike Nevard wrote:

"A startlingly high proportion of jazzmen describe Tatum as 'the greatest'; a well-known conductor in the straight world said he was one of the two finest pianists alive to-day; some people will tell you he's a frilly bore. I would sum it up like this: Tatum is a fabulous musician; he's a great pianist with a fabulous technique. But if he's a jazzman, it rarely comes through in his playing. His technical dexterity produces a riot of notes; his arrangements—practically identical on every playing
—are complex in the extreme. Don't listen to Tatum in an off moment. But if you have an evening to spare, sit down, relax by the fire, and listen carefully but easily to the workings of a fantastic mind."

Whether or not one would agree with the contention of Mr. Nevard (who not so long ago was a colleague of mine on the "Melody Maker" and is now on the staff of the "Daily Herald") that if Tatum has a sense of jazz it rarely comes through in his playing, depends on whether one is old enough (a) to have heard Art Tatum's great, swinging jazz work in the rhythm sections of such groups as his own 1941 band, as recorded on (I believe still available) Brunswick 03430 and 03462, or (b) whether one has reached the stage to realise that the musical quality that has come to be known as jazz can be conveyed subtly as well as in the more obvious ways. But with the rest of what Nevard wrote, I thoroughly agree, and I commend her words to you, as an approach to and means of assessing Art Tatum in general and this record by him in particular.

Unfortunately Art Tatum has made his last record, for he died on November 5th last, in the Queen of Angels Hospital, Los Angeles. He was forty-six.

*Randy Weston Trio

**Randy Weston Trio
****Get Happy (Arien); Fire Down There (Trad.);
Where Are You? (McHugh); Under Blunder
(Weston); Dark Eyes (M. Salama); Summertime (Gershwin); Bass Knows (Weston);
C Jam Bluee (Ellinston); A Ballad (Sam
Gill); Twelfth Street Rag (Bowman)
(London 12 in. L. P HA-U2018—37s. 6}d.)
(Am. Riverside)—Weston (\$\rho_0\$); Sam Gill (\$\rho_{SSS}\$);
Wilbert Hogan (\$drs). 29 and 31/1/1955. Hackensack,
New Jersey, U.S.A.

The tallest pianist in jazz (he's six-foot-seven). Randy Weston is also one of the most individual and creative musicians to emerge in recent years. Not only are his own compositions delightful and intriguing, he can also transform familiar ballads in a way that makes them almost seem new tunes. He is an extremely exciting, rhythmic instrumentalist with the ability to infuse a lighthearted quality into all he does. "Get Happy" is certainly an apt title for this LP.

Admirable support is given here to Mr. Weston by Sam Gill (whose A Ballad is a tune worthy of a mention) and Wilbert Hogan, the drummer whose ability we have had a chance of noting with the Lionel Hampton Orchestra during its recently ended British tour. E.J.

★" Fats " Waller

"Swingin' At The Organ "
Stomp (a); Messin' Around With The
Blues (a); Messin' Around With The
Blues (a); Stompin' The Bug (a). (All (H.M.V. 7EG8191-10s. 5id.)

(Am. Victor)—Waller (pipe-organ). (a) 14/1/1927, (b) 21/12/1927. Camden, New Jersey, U.S.A.

Four examples of the only jazz organist-for who else on this instrument measures up to Waller's supremacy? No one in the whole history of recorded organ music ever succeeded in getting a jazz tone and a jazz beat from the mighty Wurlitzer, and there were few who equalled Fats technically. We could do with some more of these discs—there are plenty of them, all entertaining, all well-recorded. O.K.

OTHERS

(Noted by E.J.)

**** June Christy

Thai's All! Didn't Know About You/Day Dreams; Dearly Beloved! Round Midnight! This Year's Kisses and six other equally seductive ballads, all attractively accompanied by Pete Rugolo's orchestra and unusually well recorded, make "The Misty Miss Christy" the smoky-voiced June's best LP to date. (Capitol 12 in T725—and for only 32s.)

****Frankie Laine

Frankie Laine, backed by The Four Lads and accompanied by organ, bass and drums, breaks new ground singing a dozen (as the sleeve note describes them) "present-day spirituals derived from the fine old field songs of a century ago". Some are brightly awinging, others more in the nature of laments or the hymns of the Deep South. But all are fascinating and together make a novel and most attractive record. (Philips BBL7111.)

****Glenn Miller Army Air Force Band

The 40-piece band formed and directed by the late Glenn Miller for the U.S. Forces, which during the war years became one of the best loved sounds not only by the American troops, but also by the many of us civilians in Britain who were able to pick up its broadcasts from England and later Paris, is represented on five H.M.V. 12 in. LPs containing seventy-five selections. All are airchecks (recordings of broadcasts) and the tunes are, of course, the popular numbers of the tune. With the Glenn Miller civilian orchestra's arranger, Jerry Gray, still in the same capacity, the familiar Miller sound is much in evidence. But it is filled out by the larger combination, with its twenty strings, land the band is without doubt the best Miller ever had the privilege of leading.

The records (H.M.V. CLP1077-1081) are available as a set, complete with 12 pp. booklet on Glenn Miller and this Army Air Force Band by Geoffrey Butcher of the Glenn Miller Appreciation Society, in Presentation Box, price £8 9s. 9\frac{1}{2}d.

?!! Elvis Presley

Quote from the sleeve of Mr. Presley's new 12 in, twelve tune LP: "He's the Janz phenomenon to end all Jazz phenomena. Scenes at his concerts make Johnny Ray Fans look like old-age pensioners at a Church social." No comment! (H.M.V. CLP1093.)

For those preferring the twenty-one-year-old rock 'n' roller from Mississippi without the risk of subsequent bankruptcy, his BluelMoon! Don't Care If The Swn Don't Shine are on 5s. 7d. H.M.V. POP272.

***George Shearing

This has George Shearing backed by a large string orchestra. (The rest of the Quintet are also there, but you'd hardly notice it.) The title, "Velvet Carpet", aptly describes the mood. Fault is there is not enough variation of it, in tempo, colour or any other way. But artistically the conception of each item and the playing throughout are beyond reproach. So is the recording Tunes: September Song Autumn Leaves Dancing On The Ceiling!" Il Close My Eyes! A Foggy Day|Haw You Met Miss Jones |Stanit Hour! All Of You! Round Midnight!No Moon At All. (Capitol T720.)

***Tommy Whittle Quintet

Lullaby Of Birdland/Lullaby Of Birdland/Lullaby In Rhythm/Lullaby Of The Leaves. Aptly presented under the title "Lullaby and Rhythm", these have Tommy Whittle playing crisp, swinging tenor; Keith Christie (Iswb) and Derek Smith (pwo) taking solos that are anything but aleepy; and Arthur Watts (bass) and Eddie Taylor (drs) helping Smith in a rhythm section that keeps the group moving lightly all the way. (Esquire 20-068.)

(Noted by O.K.) **Clancy Hayes

Roll, Jordan, Roll/St. James' Infirmary. With Lu Watters Jass Band (late 1960). Too fast, too much vocal, very little subtlety. Just more good party stuff. (Columbia-Clef LB10047.)

*George Melly

Heebie Jeebies My Canary Has Circles Under His Eyes. Accompanied by Mick Mulligan's Jazz Band, it says, but they don't get much look in. Mr. Melly sounds like a comic turn in a music hall—which is all very well but not on a jazz record. I'm all for unusual material, but there are limits! (Decca F-J10806.)

**Lu Watters Band

Royal Garden Blues|Shake That Thing|Iriah Black Bottom|Sweet Georgia Brown. (Late 1980.). The usual Watters recipe applied, with gusto that is less elephantine than usual, to four chestnuts. Good for a 'teenage party. (Columbia-Clef SEB10049.)

Champion High-Fidelity unit equipment for the home

Model 853 **Power Amplifier**



The complete power amplifier for use with either of the 2 other models (853A or 854). It is supplied in a beautifully finished cabinet which can be placed on a side table or book-shelf and will blend harmoniously in

TECHNICAL DETAILS

The amplifier is based on a circuit developed by Mullards incorporating an ultra linear output-stage and contains a Power Supply for a Pre-amplifier and F.M. Tuner.

Maximum power output Frequency Response:

11 watts at 1 watt within 1 db. 10 c/s—20,000

c/s-at 10 watts within 1 db. 30 c/s-15,000 c/s.

FREQUENCY RESPONSE

FREQUENCY

Output impedance (Speech Coil): 15 ohm or 3.75 ohm.

Mains Supply: 200-250 volts. 50-60 c/s A.C. or 100-130 volts. 50-60 cls A.C.

Sensitivity: 40 mV.

22gns.

Champion proudly introduce the latest developments in HI-FI unit equipment

Model 853A Pre-Amplifier **Control Unit**



The Pre-Amplifier comprises a low noise, low distortion amplifier with tone controls and low pass filters. The first stage gives balanced compensation for five recording characteristics used by the leading recording companies in England and the U.S.A. This is effected by the use of frequency selective negative feedback. The tone control circuits give continuously variable control of both bass and treble frequencies.

TECHNICAL DETAILS

TECHNICAL DETAILS
Input selector.
(1) Tape! Radio Replay.
(2) R.I.A.A.
(3) A.E.S. and R.C.A. ORTHO.
(4) Col. L.P. and F.F.R.R.
(5) N.A.R.T.B. and H.M.V. L.P.
(6) British 78 R.P.M.
(7) Microphone.
Treble and Bass Control.
Volume Control.
Low Pass Filter. Switched
10 K c/s. 7 K c/s. 5 K c/s.
level. Dimensions 15° x
4½ x 4½°. 18 gns. NO TAX

FILTER CHARACTERISTICS

FREQUENCY IN C.P.S.

The new Champion High-Fidelity Equipment is designed to bring to every home where music is enjoyed and appreciated, a new conception of listening. In its ultimate form High-Fidelity is reproduction exactly as the artist recorded it.

> Model 854 Pre-Amplifier and F. M. Tuner



The Master Control comprises a low noise, low distortion tone control pre-amplifier and a sensitive VHF/FM tuner covering the frequency range 88-95 Mc/s. housed in a handsome cabinet matching the Main Amplifier Model 833.

TECHNICAL DETAILS

TECHNICAL DETAILS
Input Selection:
(1) Mains OFF Switches off mains to Power Supplies in Model 853.
(2) FM Tuner.
(3) L.P. Records, Sensitivity 50 mV.
(4) 78 Records, Sensitivity 60 mV.
(5) Tapel Radio Replay, 100 mV.
(6) Microphone, Sensitivity 10 mV.
Volume Control.
Treble and Bass Controls.
Tuning Control.
Tuning Indicator,
Magic Eye .Mullard EM
81. Dimensions 15" x 8½" x 9½".
23 gns. + 10 gns. P.T.

With the Champion High-Fidelity you will become aware of a new excitement in music; surprised and delighted to hear with extraordinary realism your favourite works, which before lacked clarity.

-25

ELECTRIC CORPORATION

London Office & Showrooms: 8 Eccleston Street, S.W.1. Works: Newhaven, Suzzex.

TONE CONTROL CHARACTERISTICS FREQUENCY

es and ctively isually the 12 in

956

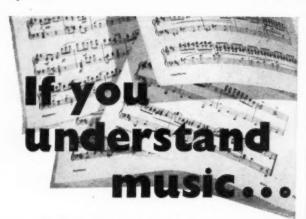
e late se war aly by vilians from I.M.V. Il are as are,

anger, Miller by the band ege of

ck 'n' quent

string
b, but
pet ",
nough
But
aying
rding.
g On
You
Round

by In under emmy cristic



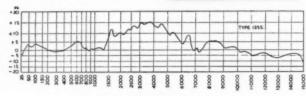
... you will realise that Grampian high fidelity equipment gives you the nearest approach to "Concert hall listening" in your own home. You will, for instance, appreciate the extraordinary delicacy of reproduction achieved by their new 12-in. loudspeaker. A great deal of research and new manufacturing methods were necessary to produce a speaker unit with such an extended audio frequency coverage at such a reasonable cost.

GRAMPIAN 12 in. SPEAKER UNIT

Type 1255/15

Frequency Range20-15000 c.p.s. Voice Coil Diameter ...!?" Voice Coil Impedance ... 15 ohms Fundamental Resonance...40 c.p.s. Power Handling Capacity...10 watts Flux Density ... 14.500 lines per ag. cm. Total Flux ... 130,500 lines per sq. cm.





Cycles per second, imput } watt RESPONSE CURVE for Speaker Unit 1255/15



A specially designed reflex cabinet suitable for either corner or side of room is now available as an easy-to-assemble kit of parts, complete with grille material ready to assemble, stain and polish. Although it is primarily intended for use with the Type 1255/15 speaker the cabinet will give excellent results with other units of similar specifications. PRICE £ | |

Full details from:-

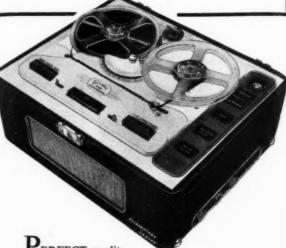
Deferred terms available if desired for both speaker and cabinet kit.

REPRODUCERS LIMITED

Makers of Quality high-fidelity equipment IS HANWORTH TRADING ESTATE, FELTHAM, Middlesex Telephone: Feltham 2657/8

Telegrams: "Reamp, Feltham"

No other Tape Recorder offers such VALUE



ERFECT quality reproduction; all the latest improvements; and of course the price which gives you the best value on the market today.

Everyone is buying tape recorders today and those who know anything about them are definitely buying ELIZABETHAN.

If you have not heard the recorder in action-then go to your nearest dealer and ask for a demonstration.

Hear ELIZABETHAN for yourself-and you'll hear what we mean.



The model illustrated is the Elizabethan-De-Luxe





(TAPE RECORDERS) LTD.

9 FIELD PLACE, ST. JOHN STREET, LONDON, E.C.I

Please send me FREE fully illustrated brochure, and technical specification

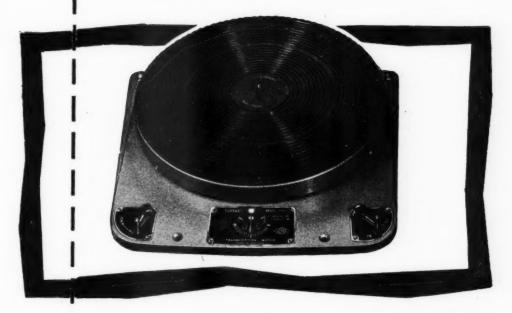
ADDRESS Elizabethan-De-Luxe Elizabethan 56

956

Garrard

AUDIO PERFECTION

TRANSCRIPTION MOTOR



THE GARRARD MODEL 301 TRANSCRIPTION MOTOR

The Garrard Model 301 Transcription Motor is recognised as supreme in its class. With its introduction a hitherto unattainable standard in the manufacture of High Fidelity Gramophone Components has been reached. Features that the enthusiast will appreciate are the suppression of switch clicks, the extra heavy balanced turntable and the very fine degrees of speed control available... multi speeds can be adjusted by approximately $2\frac{1}{4}\%$.

Wow and Flutter have been reduced to the minimum, being less than 0.2% and less than 0.05% respectively. The unit is equipped for dual voltage ranges of 100 to 130 and 200 to 250 volts, 50 or 60 cycles according to the motor pulley fitted.

The Model 301 is finished in high quality grey tone enamel, is fully tropicalised and is supplied complete with a plastic stroboscope, a tube of special grease, all fixing screws, washers, template and instruction manual. see your Dealer now.

THE GARRARD ENGINEERING AND MANUFACTURING CO., LTD.

Swindon, Wilts, England



GOUNOD "Faust"

(Ballet Music) Marouf Ballet (Rabaud).
Orchestre du Théâtre National
'n L'Opéra de Paris conducted
by Jean Fournet. NBR 6000 To.

DIEPENBROCK

" Elektra"

Dance Flashes for Orchestra

(Dresden)
Hague Philharmonic Orchestra conducted by Willem van Otterloo.

NBR 6006

BEETHOVEN

Symphony No. 5 in C Minor Op. 67

Berlin Philharmonic Orchestra conducted by Eugen Jochum.

NBR 6030

SCHUMANN

Etudes Symphoniques Op. 13

Yuri Boukoff (Piano)

NBR 6015

The label that gives VALUE

iniaroove 33/3

N00634R NBR.6003

FAVOURITE OPERA CHORUSES

CAVALLERIA RUSTICANA IL TROVATORE Fasch Noth

THE NETHERLANDS OPERA CHOIR THE HAGUE PHILHARMONIC ORCHESTRA

LISZT

Les Preludes Hague Philharmonic Mazeppa Orchestra conducted by Willem van Otterloo.

NBR 6014

SCHUMANN

Symphony No. 4 in D Minor Op. 120

Royal Philharmonic Orchestra conducted by Stanley Pope.

NBR 6004

PHILIPS



10" Green Label 25/9º

HONEGGER

" Une Cantate De Noel "

Michel Roux (baritone) Elizabeth Brasseur Choir The Lamoureux Orchestra conducted by Paul Sacher.

NBR 6026

BACH

Jrandenburg Concerto No. 6 in B Flat Major

Concerto in D Minor for Violin, Oboe and Strings (Bach). Basle Chamber Orchestra conducted by Paul Sacher. NBR 6028

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2

Philips are world renowned makers of radiograms, record players and record players are equipment incorporating the world famous Philips 'Featherweight' Pick-Up,

Great Works slaved by Great Artists

OTTO KLEMPERER

Commonly the PHILHARMONIA OROHISTRA

Symphony No. 5 in C minor—Beethoven

Symphony No. 7 in A Residence: SECURITY

HERBERT VON KARAJAN

Conducting the PHILHAR MORIA ORCHESTRA

Symptomy No. 4 in Empiror — Brahma SECTION

MICHAEL RABIN

CONCERT A MINOR — Glatormov 220XIAMI

GEZA ANDA

with the PHILHARMONIA ORCHESTRA
conducted by OTTO ACKERMAN
Concerts No. 1 in R flat—Linn;
Hungerian Fantack—Line: 20071268

DAVID OISTRAKH

conducted by JEAN MARTINON
Symphonic espagnole—Lalo SECTION

COLUMBIA

384 2.P.M. LONG PLAYING RECORDS

Company Phylippi, Record Division, Satt Occat Cardo Street, London, W.

·WALDTEUFEL WALTZES ;

KRIPS conducting the PHILEARMONIA PROPERTYADE ORGANICAL MANUAL STREET, POWONE STR , WALTZTIME IN VIENNA, (Johann Strauss 2nd)

reut cuch des Lebens; Blue Danube; Kaiser; Artist's Life; Vienna Blood; ales from the Vienna Woods; Roses from the South 8881049

'HOLIDAY IN NEW YORK'

'MOMENTS IN MAYFAIR'

PHILIP GREEN and his Orchestra

These foolish things; Someday I'll find you; Rooms five numbered and four; She's my lovely; Midnight is Mayfair; Love is the sweetest thing; London Pant A nightingale sang in Berkeley Square; We'll gather illacs; Limchouse Blues

· MUSIC FROM THE PALM COURT'

Roses from the South; Jeannie with the light brown hair; Fascination; I love the moon; Softly awakes my heart and Grand March (both from Samson and Delilah "); Desert Song; Violin song from 'Tina'; The Lost Chord

Regimental Band of H.M. COLDSTREAM GUARDS

'HIGH BARBAREE' (Salty Songs of the Salty Sea)

BIG BEN BANJO BAND

33

DANCING TO VICTOR SILVESTER, (No. 8)

· LET'S DANCE '

'CABARET NIGHT IN PARIS' (No. 4)

ROMANTIC SONGS FROM ITALY

His famous adventures with Old Sam and the Ramsbottoms The Lion and Albert; Albert con

STANLEY HOLLOWAY

CARROLL GIBBONS and his Boy Friends

OSCAR PETERSON plays Richard Rodgers

BILLIE HOLIDAY at Jazz at the Philharmonic

EDDIE CALVERT

BIA

ng!



333 R.P.M. LONG PLAYING RECORDS

Record Tokens -take the guessing out of giving

RICHARD TAUBER

RON GOODWIN and his Orchestra

REG OWEN and his Orchestra

JIMMY SHAND'S PART

333 R.P.M. LONG PLAYING RECORDS



Succes

Circus different Trombo sound tion. It is

that his (Philip ously of dubbed some of PBM10 not so of phravery whe is a

Anot

CONTINENTAL RECORDS

By LILIAN DUFF

"Cabaret Night in Paris, No. 4" (Col. 33S1099) is not for seekers of the fresh and up-to-date. Of the ten songs the newest is La Goualante du Paure Jean, which is two or three years old; and if you don't recognise it by that title you are sure to know the tune as Poor John or The Poor People of Paris. For enthusiasts just starting, however, the selection is pleasant and varied. The artistes represented are Edith Piaf, Tino Rossi, Mistinguette, Charles Trenet, Jean Sablon, Georges Ulmer, Josephine Baker and Lucienne Delyle: the songs include such old favourites as Pigalle, L'Ame des Poetes, Un Seul Couvert, Please James, and Mon Homme. The last was, of course, one of Mistinguette's biggest successes. I find the more intimate style of the Patachou version more appealing than Mistinguette's forthright, rather harsh big-theatre attack.

Two of the songs contributed by **Tino Rossi** to the record just mentioned, Valse de l'Ombre and G'est à Capri, are also included in the LP collection, Rendezous with Tino Rossi (Col. 33CS15). Others more attractive are his old successes J'Attendrai and Le Chaland qui Passe. Again there is nothing new and the appeal is

to the beginner or the Rossi fan whose old records are wearing out.

Gilbert Becaud's Quelle Joie (H.M.V. JOF118) is new and fresh, and if its square-dance rhythm is as much American as French, it at least has tremendous vitality. Only the more uncritical Luis Mariano fan will enjoy his handling of Darling, Je Vous Aime Beaucoup (H.M.V. JOF119): Hildegarde's verdict would be worth hearing. C'est l'amour, on the other side, leaves me neutral. "Songs from Pigalle, Vol. 2" (Felsted EP ESD3031), composed by Boris Viam and Jimmy Walter, are new and two of the four, Au Revoir, Mon Enfance and Moi, Mon Paris, are probably better than Rénee Lebas's singing suggests.

Specialists in singer-guitarists will perhaps be interested in a new artiste, Seba Caroli, heard in Scalella 'e Capri and Luna Caprese (H.M.V. JOM89). Both are in the Neapolitan dialect and the former seems to me not unpleasing. Luciano Virgili has an excellent voice, heard to advantage in Come il Torrente and Granda (H.M.V. JOM88). The first-named is an attractive beguine; the other old favourite is sung in Spanish.

and the Volga Boat Song coupled on LB152 and the "Soldiers' Chorus" from Shaporin's opera The Decembrists coupled with Snow Flakes (which is not included in the LP selection) on LB151.

Another choral recording is very different. It is the Norman Luboff Choir in "Songs from the South", the South meaning the South of the Mason Dixon line. There are fifteen songs, mostly familiar or fairly so, and there could with advantage have been more changes of mood, for playing even one side through without break. Moreover the microphone is placed too near the choir, which tends to produce a crooning effect and also makes the intakes of breath quite gusty sometimes (Philips BBL7092).

A choral record of still a different kind, and the most enjoyable of them all to me, is "High Barbaree—Salty Songs of the Salty Sea" by the Ray Martin Orchestra with the Bill Shepherd Chorus and Johnny Webb. Everyone lets his hair down, to the great advantage of these grand songs (Col. 33S1103).

"Songs from the Vagabond King" includes

"Songs from the Vagabond King" includes items not in the original stage production but added when it was filmed. On H.M.V. ALP1378 this is used as a vehicle to display the young Maltese born tenor **Oreste** and **Jean Fenn**. In order to get a desirable fatness of tone from either singers or orchestra I find it necessary to cut off a good deal of top and boost the bass somewhat, otherwise the tone is thin and tenuous without being wiry or offensive.

There are two new titles in the Brunswick "Holiday" series. In "Holiday in Spain" the orchestra is the admirable one of José Albéniz and the programme consists largely of modern light music by Padilla, etc. (LAT8127). In "Holiday in the South", and again it is the Mason Dixon line that is referred to, the orchestra is that of Guy Luypaerts, who affects a style that would seem to derive from Melachrino (LAT8126). The recording in both of these discs is excellent.

A piano recital by Semprini is a mixed bag if ever there was one and yet it manages to hang together even when played through without break. Starting with Clair de Lune we then have Semprini's own Monigote (upon which he later based his "Mediterranean Concerto") followed by pieces by Liszt, Rachmaninov and Albéniz. On the other side we start with Handel, after which come more Albéniz and Debussy and two waltzes and a nocturne by Chopin. There is even the first movement of Beetho en's Monlight Sonata, although the record label does not say so. It comes between the Chopin Nocturne and the Debussy Arabesque on the second side. As might be expected, Semprini is at his best in the more sentimental compositions, but is good throughout and the recording is excellent.

Of four 45 EPs three are specifically made for the Christmas season. Father Sydney MacEwan sings Silent Night, Adeste Fideles, Good King Wenceslas and The First Noil (grouped under the title "Carols You Love" on Philips NBE11049) and The Twelve Days of Christmas, Midst Quiet Night, O Little Town of Bethlehm and The Infant King (grouped under the title "The Twelve Days of Christmas" on NBE11050) very sensitively and the St. Paul's Cathedral Choir are extremely good in four Christmas carols, especially in the supremely beautiful Shepherd's Cradle Song arranged by Charles Macpherson from an old German air (Col. SED5533). These are taken from the twelve inch LP issued in November, 1954 (33CX1193).

(33CX1193).
My fourth 45 EP is Morning Pabers and My Darling (from "The Gipsy Baron") by Johann Strauss played in arrangements that I do not much care for by the Vienna Bohemian Orchestra (H.M.V. 7EP7030). Presumably these are taken from the tapes of CLP1047.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

Two days before my December parcel of records arrived all the impedimenta of the annual Fair arrived in my nearest little town and among the various shows, etc., were some roundabouts and I was delighted to find in the midst of several which were equipped with electrical amplifiers, which distorted the records played shockingly, one which still had its original organ; and what memories it revived! On opening my parcel two days later I was even more delighted to find a record of a "Mammoth Fair Organ" belonging to a Carrousel Becquart roundabout which must be one of the finest in existence. It was constructed over fifty years ago by Louis Hooghuys and plays rolls made by Monsieur A. Schollaert. This record is so good that it even recalls the smell of the paraffin flares that used to be used for illumination! The titles are Blaze Away, Blue Devils and King Cotton marches, Vienna Blood Waltz and Suppe's Beautiful Galatha Overture, of which I have heard much worse performances by live musicians (Decca LF1267).

Another disc that revives youthful memories is Capitol LC6833 containing ten items played by the Ringling Bros. Barnum and Bailey Circus Band. Genuine circus bands are quite different to anything else and such items as Bull Trombone and The Storming of El Caney can never sound the same played by any other combina-

It is a little unfortunate for Harry Secombe that his "Favourite Songs of Richard Tauber" (Philips BBR8099) should be issued simultaneously with "Memories of Richard Tauber" dubbed, and extraordinarily well dubbed, from some original Richard Tauber records (Parlo. PBM1010). The difference between the two is not so much a matter of voice but of subtleties of phrasing and rhythm. Harry Secombe sings very well, but it would be idle to pretend that he is a Tauber.

Another tenor who gives us a ten-inch longplayer of attractive ditties is Luigi Infantino, whose "Romantic Songs of Italy" contains eight Neapolitan songs of varying moods (Col. 33C1048). Ten inches does not suffice, however, for Mario Lanza, who sings a dozen songs, mostly from operetta, on H.M.V. ALP1405. All that need be said is that if you are one of his admirers even fifty minutes or so unadulterated will not be too long. There is no questioning the quality of his voice, but I rarely hear him without thinking how much better a singer he could be if he would.

Mantovani and his Orchestra, now an organisation of forty pieces, play ten popular titles collected together into an "Album of Ballet Memories" (Decca LK4167). The playing is stylish and the recording is first class. Just the record for quiet listening on a Sunday afternoon or before retiring for the night.

Rawicz and Landauer also play ballet music in the shape of five movements from Tchaikovsky's Casse Noisette and Borodin's Prince Iger Dances (Decca LW5251). And they make it sound most unattractive. The playing is "four-square" and wooden, and why play on two pianos music which depends so much for its effect on its orchestration? These two selections are taken from the twelve-inch LP "Ballet Memories" (LK4136) which I reviewed in June last. Much more grateful to the ears is "Music from the Palm Court, No. 2" played by Max Jaffa and his Orchestra with Jack Byfield (piano) and Reginald Kilbey ('cello) on Col. 33S1104.

Highly to be recommended are Volumes 1 and 2 of the Soviet Army Ensemble (Col. 33C1049 and 1050). The chorus has the quality of tone, the discipline and the love of dramatic effects that we have come to expect from Russian choirs and the soloists are excellent in this music, most of which is native in origin, though two of the songs are "Tipperary" and "Oh, No! John", which are sung in English and sound quite fascinating. Four titles are also available on 78s. They are Tipperary

Records of tattoos are, I imagine, chiefly of interest to those who actually attended and want a souvenir. The White City Searchlight Tattoo of 1956 was a very good specimen of its genre and H.M.V. DLP1131 gives an admirable potted version of it. Among the famous bands heard are those of the Parachute Brigade, the U.S. Air Force, the Scots Guards (Pipes and Drums), the Royal Air Force and the Massed Bands of H.M. Royal Marines.

My last record, "Christmas in Europe" (Philips NBL5036) is a bit like the B.B.C. round the world programme usually given during the afternoon of Christmas Day except that it is confined to Europe. There are three items from Germany, two each from England, Holland, France, Spain and Italy, and one each from Austria, Denmark and Switzerland. Most of them are choral and particularly do I like Oh que de gens from France, Rin, Rin from Spain and Tu scendi dalle stelle from Italy, all of which are traditional. Recording characteristics vary a little, as is inevitable in such a disc, but throughout both performance and recording are good and in many cases very good.

Every year, after the moving Service of

Every year, after the moving Service of Remembrance which is broadcast and televised by the B.B.C. from the Cenotaph in Whitehall, we receive enquiries for some of the music played by the Military Bands. Possibly anticipating this demand H.M.V. have issued a ten inch 78 of Handel's *Dead March* from "Saul" and *Nimrod* from Elgar's "Enigma Variations". They are very well played by the Band of the Irish Guards conducted by Capt. C. H. Jaeger on B10961.

A last minute batch of 45s must be discussed briefly. **Josef Locke** sings Silent Night, Star of Bethichem, Holy City and Adeste Fideles grouped under the title "The Christmas Scene" (Col. SEG7659) and I like it better than a similar

group of four songs called "Christmas with Lanza" (H.M.V. 7EB6020). And although it is not a Christmas record I like "Gigli Encores" containing Mother Machree, When Other Lips, The Rosary and Love Stay with Me (H.M.V. 7EB6019) better than either of them.

A couple of good dubbings from older records are Albert Sandler with the Palm Court Orchestra and his Trio (Reginald Kilby and Jack Byßeld) respectively in "Palm Court Music" and "Marching to the Massed Bands", in which four bands are massed and conducted by James Oliver. The latter dates from the vintage between-war years, shortly after the St. Hilda Band which Mr. Oliver conducted for so long and so successfully turned professional. The four marches are With Sword and Lance, Under the Double Eagle, The Great Little Army and Old Comrades. The numbers are Col. SEG7657 and 7660.

Another dubbing from a record made some years ago is **Ann Stephens** in *Cinderella* and *Goldilocks and the Three Bears*. At the time this record was made Ann Stephens was a child and will, I think, communicate herself to other children better than most adults (H.M.V. 7EGB109).

Three movements from Victory at Sea, the suite from the N.B.C. Television Production are to be had on H.M.V. 7EB6021 played by the N.B.C. Symphony Orchestra under Robert Russell Bennett, who arranged the music. This is a brilliant performance of a score (recorded at greater length on H.M.V. ALP1175) that is exciting though only of occasional and ephemeral interest.

occasional and ephemeral interest.

Pipe solos by **Pipe Major D. S. Ramsay** of *The Skye Boat Song, The Drunken Piper* and *The Australian Ladies* (Beltona SEP42) may only be of limited appeal on the South side of the Border, but how good they are!

actual artists these two records will give you the best and most economical souvenir of the two shows, both of which have recently been filmed. All this is straightforward enough, but the most curious and intriguing record of the month is by Ray Anthony on Capitol LCT6112. This "Ray Anthony Concert" consists of The Rhapsody in Blue, On the Trail, Street Scene, The Warsaw Concerto, Slaughter on Tenth Avenue, An American in Paris and the Poet and Peasant Overture. A popular programme, but with a difference—and how! At the beginning of the Rhapsody you think, "Ah, at last a tremendous performance", so beautifully turned is the opening clarinet solo. Then you wait for the piano, curious as no soloist is mentioned on the label. In fact here is the Rhapsody and the Warsaw Concerto played virtually in strict tempo and with the piano used no more than as in a dance band. We have had plenty of concertos sans orchestre, in Schumann's phrase, but this must be unique as an example of the reverse process. The playing throughout this disc is wonderful and the arrangements deft. Only you can know if they come off. Naturally there are things that will infuriate you, and frankly I must write off the Suppé. only a pop by adoption, and Mr. Anthony

really admits defeat by omitting the opening

slow section completely. Thirty years ago the

famous H.M.V. Village Concert Party made the

only possible joke over this music, and hotting

up standard works simply isn't good enough.

On the Trail from Ferde Grofé's Grand Canyon

Suite, which for some reason Toscanini took

up in his loyal effort to interest himself in the

music of America (did anyone tell him of

Copland, Ives, Sessions and the rest?), turns itself here into Dukas' L'Apprenti Sorcier for

reasons best known to Mr. Anthony. All in all,

magnificent. This is exactly how show music

should be played, and short of insisting on the

this is a disc to be heard. Another Capitol LP (LCT6114) is of Gordon MacRae in "Operetta Favourites". I am not one of those who go out on wet nights to see performances of hearty musical comedies of "The Student Prince" variety, but this selection is beautifully done. Of its kind, this could well be the record of the month. It is also intelligently presented with the songs from each show banded together. Of course it may be considered unfair to put the music of competent tunesmiths beside that of a composer such as Lehar, for in spite of the fact that Mr. MacRae is obviously confined to male songs and is therefore denied highlights like Vilia, his "Merry Widow" section stands out and the performance of Girls, Girls, Girls is intoxicating. His other songs are from "The Student Prince", "The Desert Song", "Naughty Marietta", "The Desert Song", "Naughty Marietta", "The Red Mill" (a less well-known show by Herbert, who incidentally wrote two operas) and, oddly "Roberta", where he is excellently in character. If you care for this type of music you will wait a long time before you hear better performances and I give this

record high praise.

An important and timely issue is of "Fanny", which by the time these lines are in print will be settled in at Drury Lane, with a fascinating cast—on paper, at least—with Robert Morley and Ian Wallace. Unfortunately these gentlemen do not appear on the record, which is of

MISCELLANEOUS AND DANCE By "HARLEQUIN"

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

It was twenty years ago that this reviewer was listening to a pianist at the Wigmore Hall playing Debussy's First Book of Preludes when his companion whispered: "What about his companion whispered: "What about Broadway Melody of 1936", then showing at the Empire, Leicester Square. In those days the Empire kept open till midnight, and so Debussy's half lights gave way to the glare of the current American musical and the long legs of Miss Eleanor Powell. Now in 1956 comes Frank Chacksfield with a selection of music by Nacio Herb Brown called "Broadway Melody", thirty years after the composer's Doll Dance swept two continents and encouraged cinema organists to play jazz. Here then are a string of good tunes-Broadway Melody, Singin in the Rain. You Were Meant for Me and You Are My Lucky Star among them-beautifully played by the Chacksfield band on Decca LK4151. This record may not be outstanding, but it is enjoyable compared with the acres of boring mood music drooled out on so many LPs and it make: an appropriately nostalgic overture for the Christmas list, which runs to 212

In these LP days we sometimes hear complaints of short commons, and so a special word of congratulation to M.G.M. for a set of records from old films that certainly give

value for money. On M.G.M. D140 for instance we get Gene Kelly and Debbie Reynolds in extracts from "Singin' in the Rain" (Nacio Herb Brown again) as well as Judy Garland and Fred Astaire in a galaxy of numbers from "Easter Parade" (Irving Berlin). These are sound-track recordings but sound natural enough. The latter film includes the delightful Couple of Swells and I Love a Piano ("I know a fine way to use a Steinway").
On D139 are two more films—"Words and
Music" (Rodgers and Hart) with Judy
Garland and Gene Kelly again, Mickey Rooney and Lena Horne to sing The Lady is a Tramp, and "Three Little Words" (Kalmar and Ruby). Here with Fred Astaire is Helen Kane, the Boop-Boop-a-Doop Girl from whom we had an EP the other day, singing I Wanna Be Loved By You and Gloria de Haven in Who's Sorry Now, which centuries ago provided the Pennies with one of their loveliest records. A third record (D141) is a two-sided selection from "Lovely to Look At" (Kern). All these are ten inch discs without a wasted inch. The only drawback is that they are not banded and it is therefore difficult to pick out an item-a pity, since some people will obviously want them for very special reasons.

Technically it is possible that the two finest recordings of the month are both on 78 and both by **George Melachrino**. I am not addicted to the music of either *The King and I* or *Guys and Dolls* but the Melachrino selections respectively on H.M.V. C4276 and 4275 are

Fine Rhythmic Singing when

"BUDDY RICH sings ***
*** JOHNNY MERCER"

"HIS MASTER'S VOICE" CLP1092(LP)

Verve Series

the A it out includ Willi old 1 some previe hones memo encha the sl numb Recor the sl shall Son wonde

has n

brillia

has as

Solo

De

For or of tod hear suckle need r if diffe again This month The v by th encase to dre get th are fa had a at and metonly i reverse cost as and if work compa

of TH

The

Norri

delicat sopran by the respon rattles one o Baby. though just es restrai should to the record tribute work (some 1 be see some o records usually Choice are am

and with control of these of collects with control of the can be in the

seeing

956

music n the

you f the

been but f the

6112.

The

The An

ith a of the

the the

n the

strict

than

ty of

rase, f the

this

deft.

rally

and

is is

onv

ning

the

the

ting

ugh.

yon

took

the

of

urns

for

all.

don

am

s to

dies

this

this

also

ach

be tent as Rae

l is

his

the

ing.

ras)

this

this

will

ing

ley

tle-

of

*

99

P)

a ",

the American cast, presumably necessary to get it out in advance of the first night. The artists include Walter Slezak, Ezio Pinza and William Tabbert, whilst the conductor is an old friend—Lehman Engel, who directed some operas by Menotti on disc. From this preview I would predict success. I cannot nonestly say there is anything particularly memorable on the record, except for an enchanting number called Panisse and Son, but the show is obviously full of good production numbers and should look well on stage. Recommended after you have seen and enjoyed the show (H.M.V. CLP1099). Doubtless we shall be getting the original artists later.

Some months ago I drew attention to a wonderful dance LP by Paul Weston. He has now done it again on Philips BBL7098. "Solo Mood" may not be as individually brilliant as the former disc, but once again he has assembled his soloists and backed them in good music well arranged and well recorded. For one thing this is one of the very few records of today that does not scream at you, and to hear Stanley Wrightsman playing Honeysuckle Rose is a reminder that popular music need not be debased. Paul Smith is another if different-pianist heard, and Ziggy Elman again winds up the session with a trumpet solo. This record also has the best sleeve of the month, simple and in its way an inspiration. The vulgarity of some sleeves is only matched by the vulgarity of the performances they encase, and when a company takes the trouble to dress its wares well they deserve and should get the proper compliment. The notes, too, are factual and not, as so often, devoted to bad advertising copy. I have just been looking at and reading one of the best sleeves I have met-not, alas, for review in this section; not only is it a work of art, but the essay on the reverse is a piece of literature. It does not cost any more to produce good work than bad, and if Penguin Books can mass produce decent work there is surely no reason why record companies should not—if they want to. Readers of The Gramorhone, of all people, should insist on a high level of art work.

insist on a high level of art work.

There are more Broadway melodies in a disc called "Holiday in New York", by Norrie Paramor (Col. 33\$1098). This is a delicate record featuring the anonymous soprano voice that has graced previous records by the Paramor orchestra. Mr. Paramor is also responsible for the Big Ben Banjo Band, which rattles out some good old favourites, including one of my own particulars—Rock-a-bye-Tour Baby, etc.—on Col. 33\$1102. The orchestration, though naturally rowdy, is well contrived and just escapes monotony. There is a surprisingly restrained Underneath the Arches! Lest anyone should think I am being "arty" about sleeves, look at this one. It is excellent. It does the job it is asked to do; it has a frankly popular appeal to the right audience and it should sell the record. And since this is Christmas let me pay a tribute to Mr. Paramor for consistently good work over a long period. If you think that some part at least of a person's character can be seen in the face, the portrait that adorns some of his records denotes a man of taste.; His records bear it out. If his task is not one that usually makes the lights or even "The Month's Choice" I can assure him that his contributions are among the few that are not put on without seeing that every door and window is sealed and without fear of being blackballed from all

Eric Jupp is quite a reformed character these days! His LP called "Let's Dance" collects a number of tunes with the word "dance" in the title, and these are played with considerable charm. Another record that can be played for pleasure. Here you can dance in the dark on the ceiling with tears in your

eyes, or even petulantly not dance at all—I Won't Dance (Col. 33S1097). Joe Loss, too, continues to do some lovely things. His LPs are difficult for people who don't happen to like Latin music, and it might be better if his rumbas and the like were issued separately. He is particularly happy in his linking music, a a good example being that for A Room With a View in the current selection (H.M.V.DLP1134). For those who enjoy Westernised Latin-Americana there is an excellent LP by Stanley Black, who understands this kind of thing better than most, on Decca LK4159. This, "The Music of Lecuona", is a fine conspectus of the composer and includes such favourites as Siboney, Malaguena and Andalusia. Ernesto Lecuona is a Guban and is a conservatory trained composer. Like Darius Milhaud he has been a member of the Diplomatic Corps and like Heitor Villa-Lobos he has provided a bridge, albeit a somewhat shaky one, between the Americas and the Western wold. In England the records by the Lecuona Guban boys, which cropped up on many labels before the war, did much to popularise this type of music, and Mr. Black's new record pays a fine tribute to the composer.

THE MONTH'S CHOICE

Frank Chacksfield Gordon MacRae George Melachrino Ray Anthony Paul Weston Milton Berle Decca LK4151 Capitol LCT6114 H.M.V. C4276 Capitol LCT6112 Philips BBL7098 Vogue Q72197

It is becoming increasingly important to hear records before buying, or at least to read reviews! For instance, this endless drooling of mood music is almost grinding to a stop. Here is Emil Stern in a second volume of "Music for . . ." on Felsted PDL85021 with such tunes as Dinah and Whispering played adagio. Even lovely numbers like Rose Room and Somebody Loves Me are played in a Palm Court Style that completely destroys their character. It is evident that people who buy such reco ds are not interested in music but simply in a background wash, for which any "music" will do. Even Ray Martin in a record called "Piccadilly 2 a.m.", which looks attractive on paper, uses some thin strings and tinkling harp for sixteen tunes that are made to sound all alike, when in fact most of them are quite individual numbers. Incidentally how much more interesting is the real Piccadilly at 2 a.m. when all sorts of fascinating and highly respectable and necessary occupations start to function! I am interested in Mr. E. R. Lewis' spelling of his home town for the "Felsted" label. I have always spelt it that way but was recently corrected (in Essex too) when writing "Felsted School" thus, being assured that it should be "Felstead". Mr. Lewis should know. Can he assure me that my rocket was undeserved?

Ray Colignon, a Belgian organist from Liege, rattles through a host of popular tunes, including Mexicali Rose, which has escaped revival so far, on Philips BBR8097. The record is not banded, and the organ is a Hammond. Wurlitzer fanciers must turn to Don Baker's "Organ Moods for Listening No. 1" on Capitol EAP1031. Here the two sides are labelled respectively "Rhythmic" and "Moonlight". Is it not outrageous to play Fascinating Rhythm on any kind of organ? I find all this unbelievably dull; the "Moonlight" bit includes Fibich's Poème, which is being taken up by the commercials. A famous old salon piece and once given the Hylton 12 inch treatment, it is in fact a slice from a Symphonic Poem called

Twilight, recorded by Supraphon. The title Poème dates from the violin transcription of this bit by Kubelik. Among pianists we have a 12 inch LP by Joe Bushkin with orchestra called "Midnight Rhapsody", a pleasant piece of piano and orchestra mush on Capitol LCT6113, Skitch Henderson in an unbanded collection of "Latin-American Favourites" on London HBG1062, which is also pleasant enough, Bill McGuffie in another volume of "Show Tunes" on Philips BBL7117, which is "Show Tunes" on Philips BBL7117, which is the mixture as before, and two rather curious records by Joe "Fingers" Carr (Capitol LC6832) and Dennis Wilson (H.M.V. DLP1130). Mr. Carr's LP is called "Parlour Piano" and consists of a collection of old tunes such as Let Me Call You Sweetheart, By the Light Charles Many and Ching On Harnest Moon. of the Silvery Moon, and Shine On, Harvest Moon. I am all in favour of pub pianos in pubs, but the reason why pub pianos sound as they do is usually purely economic! It is fun to have in one's collection a record of an out of tune piano, just as it is fun to have the famous old Regal record of a street piano, but the cult for this kind of playing is wrong and ridiculous. These old tunes are mostly beautiful and deserve treating with some respect. For the most part Mr. Carr gives these tunes a laboured tinkle, belying his usual jollity on 45s, but the record is redeemed by a wonderful Home, Sweet Home at the end. Dennis Wilson is a newcomer as a soloist on disc. He is as modern as Mr. Carr is solidist of disc. He is a flooten as that old-fashioned and not unlike McGuffie. He is an exponent of what has been called "the wrong note school", and I cannot feel that this is the right approach to tunes like Mountain Greenery and still less to Poor Little Rich Girl. Why cannot these tunes be played in character and individual artists like Mr. Wilson either compose or commission their own music. If Mr. Geraint Jones (last month's article) objects to eighteenth century organ music being played on nineteenth century organs it is no less reprehensible for the popular music of the 'twenties and 'thirties to be mauled about to make a "main stream" holiday.

Other LPs are as follows: Helen Forrest, now called "Miss", which reverses the usual conceit of even dropping a Christian name, and also labelled "The Voice of the Name Bands", but actually the same girl crooner of yesteryear in a collection on Capitol LC6834, Kay Starr in ditto on LC6835, The Mary Kaye Trio making the most extraordinary sounds and also playing havoc with some good tunes like They Didn't Believe Me and Bewitched on Brunswick LAT8141, Jackie Gleason in more mood music called "Night Winds", played as slowly and mournfully as others listed above, on Capitol LCT6115, collections by Slim Whitman (London HAU2015), Joan Regan (Decca LK4153), Mel Tormé (London HAN2016—brilliant sleeve design) and Elvis Presley (H.M.V. CLP1093). There is a Felsted LP (PDL85023) called "Dancing under Italian Skies" by Augusto Alguero, and a "Holiday in Italy" by various artists on Durium TLU97002. This, my first Durium LP, concludes with a Neapolitan song sung by Tito Schipa, whom we must presume to be the tenor of that name.

"Songs I Wish I Had Sung" is the title of an LP by **Bing Crosby** (Brunswick LAT8138). Nobody could fail altogether with *Paper Doll*, but somehow this is a very untypical Crosby

De

(A) 15

OR

Pay

OR Pay

(B) 20'

30" h

deep.

THE

Occasio

Queen

record. It may be that Mr. Crosby was too conscious of those who actually did sing these songs, and the accompanying orchestra sounds off colour and too loud. Many will want the record, but it may cause them misgivings. What we all want are more Crosby records in rhythm. Lastly in the LP stakes there is a record by Jo Stafford, Paul Weston and son, which will either delight or nauseate. Called "Happy Holiday" it is an evocation of Christmas. It is naturally American—it is probably cheaper to reissue an American record than to make one for English families-and it contains the usual mixture of secular pops and Christian songs. Each item might have been more acceptable separately, but together they are to me a tasteless jumble and an embarrassment (Philips BBL7100).

Apart from the brilliant Melachrino selections discussed earlier, there is little that need detain us on 78. A new record by the violinist Helmut Zacharias is good, particularly Blue Blues (Polydor BM6039). His When the Lilac Blooms Again is identical with that of Leroy Holmes on M.G.M. 3086, backed by a patrol type of number called *Madeira*. Robert Wilson adds two more Scottish songs on H.M.V. B10959, and Peter Yorke couples the Fibich Poime with an excellent In a Shanty in Old Shanty Town on Polydor BM6036. Ronnie Ronalde has a gay Yodellin' Rag and a surprisingly gay Mirabelle on Col. DB3840, Parlophone issue a word sheet for two pop numbers on R4229, and Philips introduce a ravishing soprano called France Clery in two Spanish numbers on PB637. Do not let this record get lost in the flood of releases. There is far too much echo, but this voice is a genuine refreshment amid the surrounding gloom and reminds us that some people can still sing as well as croon.

EP has become the home of revivalists!

There are broken up LPs—Carmen Cavallaro's Eddy Duchin numbers on Bruns. OB9270/1, and the putting together of previous 78s by Philips. Among revivals are Paul Robeson in his "Sanders of the River" songs (H.M.V. 7EG8185), Judy Garland in some dull songs on M.G.M. EP568, and Billy Mayerl in a record called "Billy Mayerl Standards" (Parlo. GEP8583). Oddly enough this contains only one number by Mr. Mayerlthe ever delightful Marigold, always a popular solo and always extremely difficult to get on a record! Well, here it is, played by the composer, along with Nola, the grand-daddy of the novelty piano solo, and that little charmer Dusky Aristocrat, for which there is bound to be a big demand. It is interesting that whereas the sleeve rhapsodises over the player and tells us that his compositions go into four figures, the companies have hardly fallen over each other to record him during the past twenty-five years! This is a delightful little record. Merle Travis plays a good guitar on Capitol EAP1032, Jean Shepard's "Songs of a Love Affair No. 1" sis female hill-b lly, Peter Yorke again on Col. SEG7656 in a selection from "King's Rhapsody", Prevost's Intermezzo and Eric Coates's Sleepy Lagoon is a good bargain and so, in its way, is Billy Cotton's Knightsbridge March and other Coates pieces on Decca DFE6365 called "Quick March!". In Eric well written and fascinating auto-(Heinemann) he tells us the fabulous story of Knightsbridge, and reminds us of the doubts expressed about its difficulty for any but a competent orchestra of symphonic proportions. He refers to "the difficult staccato bowing for the first violins" and to the reiterated quaver beats of the double basses at the opening. As we know, the piece was taken up by every conceivable combination and solo instrument, and it is interesting here to see how Mr. Cotton

resolves those quaver beats. It might have been even more interesting if Ray Anthony had included this in his "concert". Next time, perhaps!

"Swingin' on the Show Boat" brings revivals of **Tommy Dorsey** on H.M.V. 7EG8188, mostly rather dreary vocals, but a lovely trombone solo for Make Believe and "The Great Al Bowlly" brings this lamented singer together with Ray Noble, notably in the superb The Very Thought of You, whose original must be surely in every collection (7EG8186). From M.G.M. is some more from "The Threepenny Opera" (EP568). Why on earth could not this have been issued with the first record some months back? Now it has missed the show, and the sleeve notes make a nonsense since they begin by referring to the previous paragraph! This is a record of limited appeal for those who cherish this Isherwooden recollection of the bad old days in Berlin. The Golden Age Quartette (why the "te"?) provide a tantalising record (Col. SEG7643). The traditional spirituals on one side are given probably their finest performances of all time, but the more recent concoctions on the reverse are plain dull. But for one side this is almost a must unless you are allergic to all such. Remember little Ann Stephens? Here are some reissues in "Children's Choice"—two songs from Fraser-Simson's "When We Were Very Young",

J. H. Squire

Last September we were saddened to hear of the passing of J. H. Squire who must have been known only too-well to mary of the older readers of THE GRAMOPHONE.

The first notice of a record by J. H. Squire and his Celeste Octet in the Journal was in June, 1924, and the last traceable was in December, 1937; yet before another Christmas leads to another new year most of us can pause in memory of the man who brought so vast a number of his fellow-men through the stage of crossing the brilge from the musical atmosphere of the restaurant to the wider spaces of the concert hall by records. In 1937 his remarkable autobiography called "... and Master of None" published by Herbert Jenkins brought home to us the range and variety of Jack Squire's own life, and it as dedicated "to Don, my Wife, and the gentlemen whose devotion, loyalty and fine musicianship enabled me to place the J. H. Squire Celeste in a niche of musical history never approached by any similar combination". The claim, at least then, was fairly made, and the book, like his talk and broadcasts, is a vivid memory.

The Teddy Bears' Picnic and The Dicky Bird Hop, notable for the whistling solo by the composer Ronald Gourley, the blind pianist who was the Uncle Ronald of 2LO, and who recorded his famous song for Edison Bell years ago—a classic famous song for Edison Bell years ago—a classic of its kind. This is all too coy for words, but if you like shy children performing the this is the ticket (H.M.V. 7EG8187). Lastly on EP, though many cannot be mentioned, is **Harry** James's virtuoso trumpeting of the Rimsky Bumble Bee, with three other inconsequential bits of loudness on Philips BBE12056. If you do not have the Parlophone Bee on 78 then you had

better buy this because it is a stunning piece of virtuosity-and good taste be damned

We must now make a few selections from over 100 45s (or 78s if you prefer them that way ! and let us go plain crazy and pick out Milton Berle's Buffalo for a start. This is a funny record. It is a shaggy dog humour, but it is superbly put over and highly original. In the Middle of the House on the back is about a railway company that built its line through-yes, you've got it. I give full marks to a record that gets away from the monthly deluge of slop and beastliness that continues to assail our ears. This is far too original ever to reach the Top Ten (Vogue Q72197*). Then there is Terry-Thomas appearing as R.S.M. T-T in a suitable skit on the number, Lay Down Your Arms. This is the way to do it, aided by the W.R.E.C.S. On the back he has the Rock 'n' Roll Rotters to help him in A Sweet Old-fashioned Boy, with the delightful sign-off line "See you later, Alma Mater" (Decca F10804*). Victor Young's record of The Mountain (film music) is backed by Rebecca by Franz Waxman, who was responsible for putting on record Tchaikovsky's vocal arrangement of his Romeo and Juliet, which he edited and conducted (Bruns. 05614*). The Mills Brothers are good in That's Right on Bruns. 05606*, but in King Porter Stomp (05600*) it is a pity they do not revert to the act that them famous—imitating instruments. Bill Hayes often puts in an original song and hall Hayes often puts in an original song and his That. Do Make It Nice is nice enough from him (London HLA8325*), but the backing is The Legend of Wyalt Earp, who is obviously destined to be the legitimate successor to Davy Crockett! Winifred Atwell's "Make it a Party" is O.K. when she plays it quick on one side, but as wrong and as dull as Joe Carr when she takes her foot off. Is it not fantabulous" for a brilliant pianist from the West Indies to record The Old Bull and Bush on a pub piano in a travesty of (a) the style and (b) English pubs? Last month Miss Atwell, whom I remember happily at the Ardwick Hippodrome in 1949 before she discovered this boring gimmick, which she has played to death, gave us a really stylish St. Louis Blues. No true artist allows herself to become the prisoner of her fans, whom she should lead and not follow. Admirers of Harry Fragson should note that his Hullo, Hullo (spelt "Hello", which is a horrible refinement), Who's Your Lady Friend is included. Mr. Carr adds a pleasant novelty in I'm a Little Echo and a brisk La La Collette on Capitol CL14649* (Atwell: Decca F10796*). Well, well, here is Anton Karas playing his

zither again; well, hardly again, since this is a reissue of The Harry Lime Theme with The Case Mozart Waltz on Decca F10793*. A mad burlesque inspired by current rock and rollery is Out of this World with Flying Saucers by Dave Barry and Sara Berner on London HLU'8324*, and Ray Martin again has a 45 taken from an LP of sea songs. Here are The Chinese Bumboat Man, a cockney song appropriately by Nelson and Drake, who have arranged What shall we do with a Drunken Sailor on the back. An amusing disc for the unsophisticated (Col. DB3820*). Another encore is by Eric Jupp and his Piano-strings, whatever that means. It sounds simply like a piano with a string band. Why must we tolerate these illiterate portmanteau words? Many will want Col. DB3817* because it has the theme from "East of Eden", which my correspodence tells me is in demand, with a pleasant enough Lilacs. Betty Johnson is good in Say It Isn't So, Joe, but Honky Tonk Rock is best left to fans (London HLU8326*). From a number of little girl records I select Barry Gordon (maybe this is a boy!) in I Can't Whistle on M.G.M. 928, and I imagine that the Frank Petty Trio's record of The One Rese and Oh How I Miss You Tonight on 926 will delicht contract process.

delight most people.

All Mah 12/6 Irela Writ MER BLA

TH

956

ece of

over

lilton

ecord. erbly

idle of

pany ot it.

away

liness

ar too

ogue

mas

kit on

is the n the

help

the

Alma

ing's

ed by

nsible

vocal

The

ht on

600* that ents.

and

from

ng is

ously

Davy

it a

k on

Carr

not

n the

on a

and well.

lwick this

eath. true

er of

llow. t his

rible

ided. Little

pitol

g his

is a

Café

mad

llery have

24*.

n an nboat

lson

ve do

sing (*o*

nply

rde ? has

my

th a

rood

best n a

TEV

Can't

that Rese

will

SEASONAL DESIGNS by STAMFORD

THE " TOTNES "

(A) 15" wide. Price £7.7.0 OR £1,2,6 Deposit & 9 Payments of 14, 10 Monthly.

(B) 20" wide. Price £8.19.6 OR £1.7.0 Deposit & 9 Payments of 18/3 Monthly.

30" high and 14" deep. Compartments 13" high, 13" deep.

Capacity-(A) 195 (B) 275. For all types of records.



THE "TOTPES" (in 2 sizes)



Top 17" x 15" height 18%" Capacity 100-10 or 12" and 50-7" Records. Adjustable divisions to suit your collection.

Select your records while enjoying the comfort of your easy chair.



Occasional Table/Cabinet Queen Anne Legs or TAPER LEGS. Price £6.19.6 OR 21/- Deposit and 9 Payments of 14/3 Monthly.





THE AXIOM ENCLOSURE, to Messrs.
Goodmans' Specification.
Completely fitted comprising 12' Axiom 150
Mk. Il Loudspeaker. The
Acoustical Resistance
Unit, and rebinet constructed of 2" Weyrock.
Lined and quilted with
1" cotton felt. Provision
for housing The Trebax
if required. Price 239.9.6
OR £47.5 Deposit and
9 Payments of £3 Mthly.
Cabinet Only. Price , cayments of £3 Mthly. Cabinet Only, Price £15 18.6 OR 48/- Deposit & 9 Payments of 32/4 Monthly. Also in Bow Front and Rectangular designs

THE " BURFORD "

All Cabinets are veneered in Oak. Walnut or Mahogany, finished to shade required. Delivery 12/6 in England and Wales (Scotland & N. Ireland 25/5). Purchase Tax included. Write for Catalogue of cabinets for EQUIPMENT, RECORDS, SPEAKERS, and PYE BLACK BOX.

A. L. STAMFORD (Dept. Y16)

18 College Parade, Salusbury Road, London, N.W.6

THE GREATEST JAZZ CATALOGUE IN THE WORLD

VOGUE

THE TRADITIONAL BAND OF THE MOMENT

TEDDY BUCKNER AND HIS BAND

Long-Playing 33 r.p.m.

LAE12026 Sweet Georgia Brown; That's my Home; Chimes (12-inch) blues; Tailgate ramble-Tin roof blues; How you gonna keep them down on the farm; Bluin' the blues; Chinatown my chinatown: Dear old Southland.

Martinique; Do Lord; LDE175 (10-inch) West End blues: When the Saints go marching in; Oh, didn't he ramble/Honky Tonk parade; Just a closer walk with Thee; Battle hymn of the Republic.

EXTENDED PLAY 45 r.p.m.

West End Blues; When EPV1129 the Saints; Just a closer walk with Thee; Battle hymn of the Republic.

EPV1187 Tailgate Ramble; That's my home; Chinatown my Chinatown

VOGUE RECORDS LTD.

113-115 Fulham Rd., London, S.W.3

Telephone : KNIGHTSBRIDGE 4256 7 8

Selhur RADIO

Demonstrating! The full-range ULTRA TWELVE



Demonstrating! THE BRADFORD PERFECT BAFFLE

(Patent Pending)



A radically new idea in speaker enclosures. All the BASS. No boom, resonances or distortion. COMPACT.

17" x 17" x 13\frac{1}{2}": £16.10.0. 24" x 17" x 13\frac{1}{2}": £20.10.0.

Demonstrating!

The GOODSELL "Golden Range" with the ORTOFON Pick-Up, and the new WOOLLETT 4-speed Transcription Turntable.

Daily: 10 a.m.-5 p.m. Saturdays: 10 a.m.-Noon.



17 Charing Cross Road, London, W.C.2.

Tel: TRAfalgar 5575. (Obb. Garrick Theatre)

Trade & Export inquiries to:

JOHN LIONNET & COMPANY

(at above address)

"Now that's good

BRITISH FERROGRAPH RECORDER COMPANY LIMITED

A Subsidiary of

what I call engineering!"

Technically, of course, there are no longer any great difficulties to be overcome in the production of a good Tape Recorder. Certainly no more than those which face the manufacturer of any other comparable piece of equipment. Success or failure depends solely upon his interpretation of the word "good".

With us it means, first of all, limitation of output. We do not believe that a highly complex instrument like the Ferrograph can be manufactured on conveyor-belt principles—any more than can a fine watch or a precision camera.

Secondly, experience has taught us that for a Tape Recorder to give lasting satisfaction a great deal of critical and unhurried supervision is essential at every stage of its manufacture. It is, in fact, this liberal expenditure of time and money—this ceaseless search for perfection—that has been so largely responsible for creating the almost legendary reputation enjoyed by Ferrograph among those to whom performance counts much more than price.

BOTH FERROGRAPH MODELS HAVE THESE FEATURES:

Three Independent Motors • Synchronous Capstan Drive • Recording Level Meter • Uses 8_4^{1r} Reels • One-Knob Control • Two Speeds with Lever Change • Bass and Treble Cuts • Tropicalised Components Plays British & U.S. pre-recorded Tapes • 2_2^1 watts Undistorted Output Automatic Motor C:t-off.





FERROGRAPH 2A

MODEL 2A/N. $3\frac{3}{4}''$ and $7\frac{1}{2}''$ per second (including 1,200 ft. Ferrotape on 7" reel). 76 gns. MODEL 2A/NH. $7\frac{1}{2}''$ and 15" per second (including 1,200 ft. Ferrotape on 7" reel). 86 gns.

Finished black imitation leather case (detachable lid). Grey deck with black controls.



FERROGRAPH 66

Finished gold/bronze with cream controls. Unit constructed for easy installation. Requires only addition of loudspeaker.

131 SLOANE STREET · LONDON · S.W.I

Wright and Weaire Limited

Tel: SLOane 2214/5 and 1510



Formed into various small groups, these great musicians produced the following historical sides:

LOUIS ARMSTRONG AND HIS ORCHESTRA

2.19 blues; Perdido Street blues; Coal cart blues; Down in Honky Tonk Town Recorded 27th May, 1940

> HENRY 'RED' ALLEN AND HIS ORCHESTRA

Canal Street blues: Down in Jungle Town Recorded 28th May, 1940 ZUTTY SINGLETON AND HIS ORCHESTRA King Porter stomp; Shim-me-sha-wabble Recorded 28th May, 1940 JOHNNY DODDS AND HIS ORCHESTRA

Red onion blues; Gravier Street blues Recorded 5th June, 1940
JIMMY NOONE AND HIS ORCHESTRA
Keystone blues; New Orleans hop scop blues Recorded 5th June, 1940

NOW ALL AVAILABLE ON ONE BRUNSWICK 12-inch L.P.: LAT 8146

BRUNSWICK LIMITED, branch of THE DECCA RECORD COMPANY LIMITED, 1-3 BRIXTON ROAD, LONDON, S.W.9

Reg
piece of
a good
Lang:
trombe
POP26
expect
and
Renau
accent

Dece

The I
Tomost
listene
at hor
In fac
which
larges:
Thu
the I
under

star the Program casts, will be below be hear sundar to one rated

from a

from Male (Lor 4.30-5. Que Wyn Alec Hun

9.10-9. duce guesi Jimr 11.30-1

from

Mor 3.00-3. Lade varie Law S. J and 7.30-8.

8.30-9. subje

Tuesd

Banc 4.30-5. Step

the la

or

rou

rop

ne

P.

ur

e a

10-

rn

of he

th

g8.

40

Reg Owen's Comin' thru the Rye Bread is a fine piece of playing by the band, with Harlem Swing good deal fiercer on Parlo. R4217*, Don a good deal hercer on Parlo. R4217*, Don Lang spits it out again in Sweet Sw with a Latin tr-mbone solo in Lazy Latin on H.M.V. POP260*, Sid Phillips does all that would be expected of him in When the Red, Red Robbin, etc., and Wabash Blues (POP259*), and Line Renaud will please those who like the French accent on Col. DB3824*. Peggy Cochrane does her best for "Guys and Dolls" and "The King and I" in piano selections on Decca F10802* (a nap for those who want a cheap record of these tunes), and Burl Ives sends what must be the best record of The Bus Stop Song on Bruns. 05604*. This is an imaginative piece of casting and a winner.

So with these thoughts this old fuddy-duddy of the cap and bells wishes all his faithful friends and critical readers a merry Christmas, enhanced possibly by a few records that may justly be called "miscellaneous".

Gramophone Library in London, with Valentine Britten (the Chief Librarian) and Desmond Shawe-Taylor, and a well-known Public Library in America.

Friday, December 14th

4.30-5.00 p.m. "Flotsam (B. C. Hilliam) Disc-Doodling". Flotsam at the piano with a gramophone at his side.

8.45-9.15 p.m. "Almost a Desert Island". Roy Plomley talks with "castaways" on Ascension Island in the South Atlantic and asks them to name discs which they wish they had taken

Saturday, December 15th

9.15-9.55 a.m. "Children's Favourites" presented by Derek McCulloch (Uncle Mac), Rex Palmer and Archie Andrews (Peter

Brough).
1.15-1.45 p.m. "Cavalcade us introduced by Philip Slessor.
2.00-2.45 p.m. Jack Payne's record show.
Careful Sp. "Pick of the Pops", introduced

"Turntable Travel,". Outside 7.30-8.15 b.m.

Broadcast microphones ask for requests from lorry drivers at Gretna, from passengers on an express train to Aberdeen and from passengers on an aircraft.

10.15-11.50 p.m. "Records all the Way". A oncluding world round-up which includes "Transatlantic Exchange" with disc jockey Skitch Henderson in New York and Franklin Engelmann in London: "Capital Fare" Engelmann in London: "Capital Fare" with Peter Rasmussen in Copenhagen, Valentina Cortese in Rome and a well-known French star in Paris talking with Lilian Duffin London, and finally, "The Choice of the Stars", where Eamonn Andrews plays the choice of various stars who will visit the

The Light Programme of the B.B.C. is broadcast on the following wavelengths: 1,500 m. (200 kc/s), 247 m. (1,214 kc/s) and 89.1 mc/s V.H.F. All times listed are G.M.T.

B.B.C. RECORD WEEK

The Record Week of 1956

To-day the gramophone record plays a most important part in broadcasting, as listeners to the various B.B.C. Services, both at home and overseas, know only too well. In fact the B.B.C. Gramophone Library, which is housed in London, is one of the largest, if not the largest, in the world.

Thus it is of special interest to note that the B.B.C.'s Gramophone Department under Anna Instone, acting on a suggestion from announcer Philip Slessor, will for the week commencing Sunday, December 9th, star the gramophone record in the Light Programme. There will be other broadcasts, of course, but the gramophone record will be the star of the week and we list below some of the programmes that can be heard.

Sunday, December 9th

10.00-10.30 a.m. Introductory programme nar-rated by James McKechnie on the progress from cylinder to tape recording, written by Malcolm Baker-Smith.

12.05-1.15 p.m. Five-Way Family Favourites (London/Cologne/Cyprus/Hamburg/Malta). 4.30-5.00 p.m. "The Younger Generation".

Questions on and about the gramophone. Wynford Vaughan Thomas in the chair with Alec Robertson, Peggy Cochrane and Humphrey Lyttelton to answer the questions. 10.30-11.45 p.m. "Cavalcade of Disc Jockeys", from Christopher Stone to the present day.

Monday, December 10th

9.10-9.55 a.m. "Housewives Choice" introduced for the week by Alan Dell with daily guest artists incl ding Vera Lynn, Eric Coates, Jimmy Shand and Anne Shelton. 11.30-12.00 noon. "Bandsmen's

Choice ". Military Band music introduced by Harry Mortimer.

3.00-3.45 p.m. "Collectors' Corner", John Lade introduces well-known collectors of various types of records, including Dr. Lawrence (New York), Malcolm Hurtley, S. J. Capes, Colin Shreve, Dudley Scholte and Angela Noble.

7.30-8.00 p.m. "Top of the Form", intro-

ducing a gramophone record quiz.

"Our Day and Age" on the 8.30-9.00 p.m. "Our Day and Age" on the subject "What the Gramophone Industry Means to Britain", written by Francis Dillon.

Tuesday, December 11th

11.30-12.00 noon. "Bandsmen's Choice". Brass Band music introduced by Harry Mortimer. 30-5.15 p.m. "Heroes and Hero Worship". Stephen Williams introduces vocal records of the last fifty years including records of Caruso, Melchior, Schumann and Lehmann.

9.30-10.00 p.m. The entertainment and influence of the gramophone record, introduced by Sir Compton Mackenzie and discussed by Steve Race, Desmond Shawe-Taylor and John Watt.

Wednesday, December 12th

5.30-5.58 p.m. "These you have loved", introduced by Doris Arnold.
00-9.00 p.m. "Family Favourites"—special 8.00-9.00 p.m.

edition. edition.

10.20-11.00 p.m. "The Happy Wanderer".

Records from all parts of the world, introduced by Lilian Duff.

11.15-11.50 p.m. "World of Jazz". Charles

II.15-11.50 p.m. "World of Jazz". Charles Melville presents jazz records voted by listeners in November as the "top ten".

Thursday, December 13th

3.00-3.45 p.m. "Records Round the World" A programme showing how records are used in the external services of the B.B.C. Also to be broadcast in the General Overseas Service. 6.00-6.30 p.m. "Home Sweet Home". Michael Brooke presents another request programme. 9.30-10.00 p.m. "Library Link-Up". An

exchange programme between the B.B.C.

STEREOPHONIC REPRODUCTION

By JOSEPH ENOCK

Many of us who have thought or heard about stereophonic reproduction of music have in mind, I fancy, some scheme whereby two separate sound "channels"—one representing the left ear's version of the music and the other that of the right ear-are fed to two loudspeakers spaced some distance apart, these two slightly differing aspects of the music being transformed by our hearing processes into one large complementary sound picture that spreads itself, most convincingly, between the two loudspeakers.

This idea of "duality" in connection with stereophonic music reproduction is not correct, strictly speaking, as the prefix "stereo" originates from the Greek word "stereos", which means solid, or stiff. (And may heaven preserve us from any reproduction of music that sounds solid or stiff!) With this use of the stereo- prefix, however, the purpose is to provide a label for that particular kind of sound picture whose three basic dimensions—the same which "determine" a solid object—may be perceived by the listener's sense of hearing.

The a ociation of two "channels" (a left

and a right) with the mechanics of stereophonic reproduction grows, no doubt, from an acquaintanceship many of us have with the Stereoscope, an optical apparatus by means of which each

eye can observe its own (photographic) view of an object and the visionary processes of the brain telescope the two views into a single image which reveals the three dimensions—the solidity, or "stereosity"—of the object in a most realistic manner.

Paradoxically enough, it is not the solidity but the "airy" spaciousness of the sound picture that is the chief objective in stereophonic methods of reproducing music.

But one should realise that stereo reproduction at any rate so far as it has become available to the public-has one fundamental dissimilarity to stereoscopic vision which makes for it being not quite so effective with sound as the stereoscope is with vision. This is the fact that in stereo sound both ears can hear both aspects of the musical view, whereas in stereoscopic vision the two aspects are not mixed before they register in the brain, i.e., the left eye cannot see the right eye's slightly different picture—there is a shield between the two lines of sight to prevent this happening.

However, there is one form of music reproduction in which the principle of separating the two channels is rigorously applied—and this particular form might be regarded, for many reasons, as the father of stereophonic reproduction. I refer to that of "binaural", in

D

which scheme the ancient directive-here misquoted outrageously—"Let not thy left ear know what thy right ear doeth", is faithfully carried out by virtue of the listener wearing headphones (each connected to its own channel) or by his standing with his nose hard up against the edge of an acoustic screen interposed between the two loudspeakers!

Either of these requirements seems to make full-blooded binaural a not very practical (or comfortable) proposition for even a minute audience of listeners; all the same, I believe it is true to say that it was by this means that stereo reproduction of music was first conceived

and demonstrated.

Like many other enthusiasts I have, by wishful thinking, committed the indiscretion of gilding (in advance) the lily that stereophonic reproduction of music will undoubtedly become. The particular anticipatory gilt that my thoughts applied was that of being able to position accurately the various sound images voices, strings, tympani, and what not-which together would make up the complete moving sound picture that was being presented for the enjoyment of the listener.

Or should I say "viewer"?

Perhaps the significance of this query supplies a reason for the feeling of uneasiness which has been increasingly diverting my attention the more I listen to stereophonic reproduction of good music; and with the reader's indulgence I would like to explore this matter and its connection with "positioning the images" by expressing a few personal views—which, perhaps, other fellow listeners might like to consider.

First of all the question of "viewer or listener".

Rightly or wrongly I am inclined to believe that the large-and rapidly growing-number of people who listen to reproduced music find it so peculiarly satisfying because there is no visible movement of any sort during its recital. (Unless, of course, you forget to close the lid of reproducer.) There is no conductor for you to watch (to see if the orchestra is keeping in time with him) no singer to gaze at (to find out how he, or she, gets that high C), no obocist to observe (in a vain attempt to determine just how he "tongues" those impossibly quick rope tiongues those impossibly quick repetitions) no lady with the extraordinary "hair-do" three rows in front (to arouse speculation as to where she had it done, and why), etc., etc. Thus the listener is enabled to devote his whole attention to the music and not have a part of it diverted by using his visionary -with their resultant constellations of thought. And the insidious part of it all is that the more interesting the "spectacle" the attention the listener has left for the music. spectacle" the less

Hearing and vision are, perhaps, the most potent of all our sensory faculties, and we have only a certain fixed amount of energy to operate them; therefore, to enjoy the full exercise of one is it not better to ensure the resting of the

Inverting and translating this into our particular problem one might ask: "Is not any movement visible to the listener an enemy to his full appreciation and enjoyment of the music?" (Opera and Ballet excepted, of course. Although in these two combinations of music and vision-particularly Opera-a great many listeners create in their imagination scenes that are far more ideal (to them) than any they would see portrayed on the stage.)

In the foregoing the reader may find an argument for not allowing visible movement to obtrude in the reproduction of good music, but he may be wondering what this has to do with the question of "viewer or listener" in stereophonic reproduction. The answer is that in stereo music a subtle intrusion of vision is, in fact, introduced, and it is all the more formidable

a consumer of the attention of the listener because he can neither see nor place accurately the elusive sound images—is Cherubino being flushed from his chair, or is he jumping out of (Grateful thanks are due to Dr. Roger Fiske for his graphic and elegant descriptions in The Gramophone.) Does the clarinet's "little bit of fat" seem to come from that mark on the wall, or from the edge of the radiator? Do all sections of the orchestra seem to come from the same distance, or is the bass drum at the back—and the fiddles in front?

It was because I found I was spending so

much attention trying to resolve these problems

of position that I decided to make up my mind to put them all on one side—as long as the complete sound picture was reasonably large and "airy" I would not worry as to the precise positions of the sound images of which it is composed-and remain an unrepentant listener rather than becone an unsatisfied viewer.

When I have arrived at this state of mind I am sure that I will be able to relax-slothful and content—and listen with a greater-than-ever appreciation of the music, a blessing which the uncanny realism and spaciousness of stereophonic reproduction is gradually bestowing

TECHNICAL TALK

By P. WILSON, M.A.

A Survey of the Year's Events

The past year has really put High Fidelity Sound on the map in this country. It is not that there has been any outstanding development in any particular respect, comparable, for instance, to the introduction of LP records, but rather that our standards have been improved at all points of the reproduction chain.

It will, I think, be useful to glance at a few

of the significant points.

Disc Recording

I have already hinted in the Symposium that important improvements have been made in the techniques of recording. Both schools of thought in regard to microphone technique have had their achievements. On the one hand, the use of multiple microphones each with its separate amplifier and reverberation control with a final mixing in a master control system has been skilfully developed. It has provided a richness for ordinary methods of reproduction which seems to me to be wonderfully satisfying. And yet the fact that it depends more than ever for its final effect on the skill and the artistry of the particular recording engineer who operates the controls makes me doubtful about it.

The other method, of which the Stereosonic system of having only two microphones, one just above the other and facing two directions at right angles, is perhaps the most highly developed example, relies in principle on a more scientific analysis and should become less and less dependent on individual skill. It has given us some remarkably clear-cut recordings in

the past year.

Again, considerable advances have been made in the process of transfer from tape to disc. The modern cutting head, with its "hot stylus" technique and feed back operating right at the cutting stylus, is a veritable masterpiece of scientific invention. A frequency range up to 30 kc/s can now be inscribed on a disc record. To get it off is quite another matter.

Turntables

There are now at least four or five turntables on the British market that have inappreciable "wow", "flutter" and "rumble". For the uninitiated perhaps I had better repeat the explanations given in the glossary of my Gramophone Handbook of these onomatopoeic

Wow" (speed fluctuation per revolution) is a variation in pitch occurring at a rate below 20 c/s. It shows itself on a longdrawn-out note.

"Flutter" is a variation in pitch at a rate above 20 c/s and shows itself in a faster

vibrato on steady notes, e.g. soprano or flute. "Rumble" is a low frequency growling noise generated by the motor or driving links in a turntable and transmitted to the But although these transcription motors, as they are called, are designed to be free from these defects, particular samples may exhibit them. If they do, the intermediate rubber driving wheel is suspect. Never, never, never switch off the motor at some external switch so as to leave this wheel in contact with the turntable. If you do, you will sooner or later (and usually sooner) get a flat on the rubber wheel and this will lead to rumble. Always switch off at the turntable switch which retracts the driving wheel.

Transcription turntables, on the other hand, are not the only ones that are free from these defects. If you pick carefully you can nowadays obtain perfect running from some of the cheaper

3. Pickups

Last year a frequency range with less than per cent I.M. (intermodulation) distortion from 20 c/s to above 20,000 c/s could only be obtained from expensive moving-coil and ribbon pickups, though the Goldring and Tannoy ran them very close. Now the R.C.A. has been added to the list and soon there will be a competitive crystal cartridge. But I confess I am something of a heretic in this matter. Provided distortion products are low, and this riovided distortion products are low, and this is a sine qua non for any type of pickup, I am quite content with a frequency range up to 16 kc/s. I would much rather have a pickup with a low I.M. distortion and a range up to 12 kc/s than one with a range to 20 kc/s and a higher I.M. distortion. 4. Carrying Arms

Several good swivelling arms are now available. But I should like to see a commercial version of the linear tracking carriage I have

described in my handbook. Amplifiers

5. Amplifiers
With the introduction of the Ultra-linear circuit a few years ago amplifier design seems to have virtually reached finality. Improved performance in regard to output power available at low frequencies has been achieved by improvements in output transformers. Further improvements in this respect are on the way by reason of advances in the construction of output valves, e.g. Mullard EL34 and Osram KT88. Substantial modifications are not, however, to be expected unless and until the full range electrostatic becomes popular, or unless and until multiple channel systems, such as the Sound Sales Tri-channel, take the place of the present cross-over technique. They have much to commend them and will be virtually essential if the electrostatic development should confine itself to the treble and middle registers.

During the past year modifications have been made in control units, or pre-amplifiers, as they are sometimes called, to take advantage of the international agreement on recording characteristics. In at least three new designs, too, a



High Fidelity at realistic cost



Type H.F. 1012

10" unit, die cast, 12,000 gauss magnet, cambric cone, 10 watts capacity. 30-14,000 c.p.s. Bass resonance 35 c.p.s. £4.19.9

Type H.F. 812

8" unit, 12,000 gauss magnet, cambric cone, 5 watts capacity. 50-12,000 c.p.s. Bass resonance 65 c.p.s. Die cast chassis:

Type H.F. 816

8" unit, die cast, 16,000 gauss magnet, cambric cone, 6 watts capacity. 50 14,000 c.p.s. Bass resonance 63 c.p.s. £6.17.0

Type T. 816

Special 8" mid-range unit for use with H.F. 1214, 16,000 gauss magnet, 15 watts capacity with 1,500 c.p.s. cross-over. Up to 17,000 c.p.s. lmpedance 15 ohms. £6.10.0



Type H.F. 1214

12" unit, die cast, 14,000 gauss magnet, cambric cone, 15 watts capacity. 25-14,000 c.p.s. Bass resonance 39 c.p.s. £9.15.6

Type T. IC

Tweeter unit, m/c pressure type, 14,000 gauss magnet, 2,000-14,000 c.p.s. 5 watts. Recommended for use with H.F. 1012.

Stentorian W.B. 12 Quality Amplifier

12 watts, low noise input circuit, double triode phase splitter, push-pull output stage strong outstanding reproduction. £25.0.0



See and hear this and all other Stentorian High Fidelity equipment at our London office (109 Kingsway, W.C.2) any Saturday between 9 a.m. and 12 noon. Leaflets on all the outstanding WB products on request.



WHITELEY ELECTRICAL RADIO CO. LTD . MANSFIELD . NOTTS

mind s the large recise

tener

956

mind othful thanwhich iereowing

rs, as from chibit abber never witch a the later abber ways tracts

these days caper than rtion ly be

bbon y ran been be a less I atter. I this I am up to ckup up to and a

inear eems eoved lable l by rther y by utput T88.

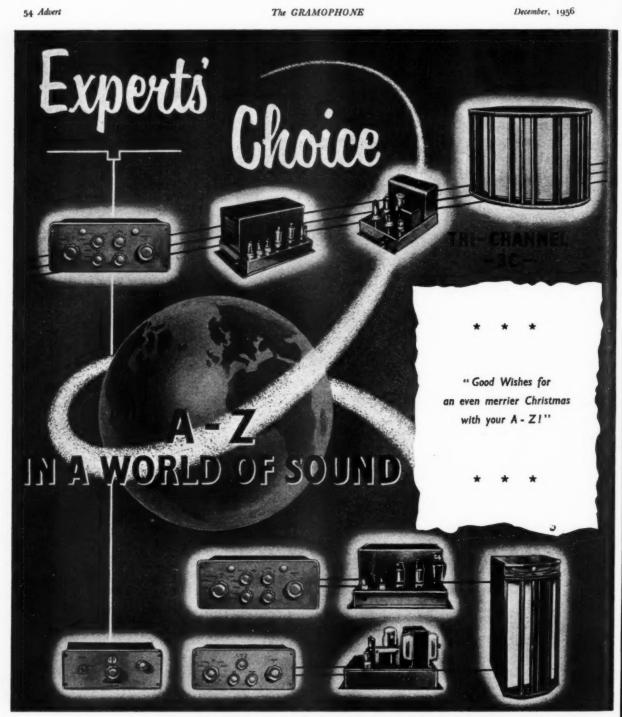
and the f the nuch ential nfine

they of the octer-

LOI

RE

TAI



Our experience over the past twenty-five years indicates that sooner or later those whose discerning ears can appreciate the beauty of true reproduction follow the choice of the experts. Whether you are interested in the new Mark II Junior Amplifier at £25, the amazing Senior at £40, or the famous Tri-Channel at £115, to say nothing of the Phase Inverter Speaker at only £18.10.0, or v.h.f. and Tape Reporting Amplifiers, we shall be delighted to forward you literature describing all these products or to demonstrate their obvious superiority in our Sound Studio. More and more people the world over are following the experts' lead.

SOUND SALES LIMITED

Works and Acoustics Laboratories

WEST STREET, FARNHAM, SURREY, ENGLAND Tel. Farnham 6461 (3 lin.s). Grams "Sounsense" Farnham

NEW YORK . NEW ZEALAND . HONG KONG . SOUTH AFRICA . !TALY

Cables:

MODCHAREX LONDON

MODERN ELECTRICS LTD.

164 CHARING CROSS ROAD LONDON W.C.2

Telephones: TEMPLE BAR 7587 **COVENT GARDEN 1703**

EXPORT ENQUIRIES WELCOMED

PROMPT ATTENTION TO POST ORDERS

SPECIALISTS LONDON'S LEADING TAPE RECORDER

APPOINTED BY

AND STANDARD RECORDING TAPES

LONG PLAY FERROGRAPH VORTEXION EMI AND GRUNDIG BIB BRENELL **SPLICERS** SIMON

JOINTING TAPE & COMPOUND AGFA JOINTING **BLOCKS**

SPEAKERS

ETC.

WHARFEDALE GOODMAN STENTORIAN TANNOY GEC

GRAM UNITS

CONNOISSEUR/PICK-UPS LEAK DIAMOND GARRARD **LENCO** AND COLLARO COLLARO SAPPHIRE GOLDRING LENCO CONNOISSEUR STYLI **BURNE-JONES** ETC.

AMPLIFIERS

QUAD LEAK TRIX R.C.A. **PAMPHONIC ROGERS**



100.00 THE RECORDER WHICH SELLS ON THE STRENGTH OF ITS

An instrument of professional quality for the high-fidelity conscious, achieving a truly high standard of recording and playback at a remarkably moderate price. Automatic equalisation of output at each speed ensures perfect reproduction. Incorporating the new Collaro Tape Transcriptor, upper and lower track recordings can be made in quick succession without spool reversal while a safety device prevents accidental erasure. Three speeds:

31", 71" and 15" per second.

INCLUDING MICROPHONE

Write for leafet with full specification

Telephone:

Windsor 1241/2

SPECTO LTD VALE ROAD WINDSOR B

WINDSOR, BERKS



Trixette A720

The A720 embodies all the high quality features for which Trixette gramophones are renowned, with circuit refinements ensuring that it is the highest fidelity gramophone in its class.

Price 42gns. inc. P.T.

- THE GOLD MEDAL MODEL

FOR ALL RECORDS Garrard 4-speed Auto-changer with manual or automatic operation.

AMPLIFIER
Push-pull output stage with negative feed-back.

CONTROLS Independent bass and treble controls, volume control, mains switch and pilot light.

LOUDSPEAKERS AND PICKUP Twin matched 6-in. elliptical speakers. Crystal type pick-up. Here is something to be really proud of—the Trixette A720 has received the only Gold Medal to be awarded to a British gramophone at the £alifornia State Fair in San Francisco. The standards which have for many years distinguished the Trixette—an unremitting attention to quality in design and a constant awareness of the music-lover's requirements—are those which together make these instruments the preferred choice of the discriminating listener.

THE TRIX ELECTRICAL CO LTD

MAPLE PLACE TOTTENHAM COURT ROAD LONDON W.I

Tel.: Mus. 5817 Grams.: Trixadio Wesdo London

record
I rega
I beli
increa
treble
not the
record
design

6. Lon
In r

loudne

revolt, assump speake by the Just into ex remark unpert observa Americ

difficul electro comma estimat very p critics import period. not in I am n the ma to be convine assured adapte Wha

and if adapt t which : which o prefer t That is a firm of spea have no new ho room re stereopl obtaine I believ found sterenson ditions.

I can story I wife and March Speaker me (am the prev started : reprodu Soprano was app cold and the orch backgro replayed ment a place.

This electrost recordin Briggs I will have condition Festival be conte

loudness compensation control has been introduced. In all modern units facilities for tape recording and playback have been included. I regard them as essentials. On the other hand, believe that future designs will show an increasing tendency to do without a steep slope, treble filter. Experience has shown that it is not the solution of the scratch problem with old records. That, I firmly believe, lies in the design of a special pickup.

6. Loudspeakers

In recent months there seems to have been a revolt, led by Mr. Briggs, against the too facile assumption of last April that the moving coil speaker is doomed to immediate supersession by the full range electrostatic.

lust as I was too old a hand to be stampeded into extravagant forecasts by Mr. P. I. Walker's remarkable achievement, so I am equally unperturbed by the unnecessarily cynical observations made in the September issue of our American contemporary High Fidelity.

I am quite sure that now that the theoretical difficulties have been solved, the full range electrostatic speaker will, sooner or later, take a commanding place. How soon it is difficult to estimate because of a number of conflicting and very practical considerations. At the moment critics seem to be concentrating on the highly important issues of the ability of present-day materials to stand up to the demands of electrostatic speaker operation for any considerable period. For my part, and perhaps because I am not in business as a loudspeaker manufacturer, I am not unduly worried about that aspect. If the materials at present available should prove to be inadequate (and I am far from being convinced that that will be the case) then assuredly new materials will be invented or adapted to do the job.

What I am more concerned about is whether and if so, how soon, the public will be ready to adapt themselves to the somewhat new standards which will follow the introduction of speakers which do not excite room resonances. I myself prefer them, critical as they are of recordings. That is perhaps because I have been for so long a firm adherent to the infinite baffle mounting of speakers in a wall (though unfortunately I have not yet been able to have one here in my new home). I believe that by avoiding listening room resonances one gets a clarity, and even a sort of interior resolution which resembles the stereophonic effect, which just cannot be obtained from enclosures. For similar reasons, I believe that such a system will ultimately be found to be essential to achieve a proper stereosonic effect in ordinary living room conditions.

I can illustrate what I mean by repeating a story I have told in my handbook. When my wife and I went to Mr. P. J. Walker's home last March for a first hearing of his Electrostatic Speaker, I took some new operatic records with me (amongst others). They had only arrived the previous day and I had not heard them. We started with the Overture and agreed that the reproduction was excellent. Then came a soprano solo and at once a peculiar dichotomy was apparent. The soprano stood out somewhat cold and lonely with her own microphone, with the orchestra and separate microphones in the background. When I returned home and replayed the records on a conventional equipment a merging of singer and orchestra took

This experience made it clear that the electrostatic doublet type of speaker will reveal recording studio conditions and what Mr. Briggs has called the "recorded ambience" will have just the same sort of effect in home conditions as it has been found to have in the Festival Hall concerts. How many people will be content to have a substantial proportion of

D

ndon

their records made obsolete by a new loudspeaker arrangement? The inertia factor here may well be important.

On the other hand, I am inclined to think that the new system will have the women on its side. I recall that at Mr. Walker's I was given the job of setting the amplifier controls and I did so to give what I thought was a reasonable volume and balance for domestic conditions. But it was not long before my wife came across and asked me to put the volume up. Yes, UP. It is the first and only time she has asked that of me! I also noticed at the Audio Fair last April that women listeners seemed to be particularly attracted and if it be true that the hand that rocks the cradle (and not the hydrogen bomb) rules the world, then the electrostatic revolution will not be long delayed. The reason for this feminine preference, I think, is that the bass is clear cut but not over-emphasised and the treble is particularly clean.

I have more doubts as to whether the firescreen type of design will last. The interstices of the grille will be too attractive to little fingers wielding instruments like knitting needles and hairpins. It will not hurt the little fingers, it is true. But the speaker diaphragm may not like it! My hunch is that a wall plaque type of design will have to be developed.

Tape Recorders

7. Tape Recorders
The standards of tape recorder quality were set by E.M.I. and Ferrograph some years ago and have not so far been improved upon. The Grundig TK819 and 820 set the standards of operational control and two-way working, coupled with high quality last year. These have coupled with high quality last year. These have and tape deck and at long last pre-amplifiers are becoming available to couple a tape deck to a high fidelity amplifier system. The next step will be to adapt the switching of the twoway system so that stereosonic records can be played. So far as I know there is as yet no tape recorder which will:

(a) record and playback in forward and reverse on a twin track basis; and

(b) play pre-recorded stereosonic tapes Greatly improved tapes have been introduced during the year. I have not yet had an opportunity to test the Long Play tapes (whether E.M.I. or Scotch Boy) nor the improved E.M.I. tapes. But I have had first class results, no, superlative results, from M.S.S. Mastertape. I am also trying a new tape marketed by Simon Sound Services; my tests are not yet complete, but so far they have been entirely satisfactory. I heartily commend the Library Box system of the Simon tapes, by the way. It gives the best way of storing tapes that I have yet come across.

V.H.F. Tuners

F.M. Tuners have now become essential parts of the High Fidelity Installation. Difficulties of frequency drift and accurate tuning have now been completely overcome.

9. Care of Records

The introduction of the Dust Bug and, later, of the Emitex cleaning pads has gone a long way towards the avoidance of dust on records and the improvement in quality and in life is spectacular. I see, by the way, that my note on Emitex last month may have conveyed an impression that I certainly did not intend. The doubt I expressed only referred to the state of new records as they are received from a dealerany dealer. I always play a new record with a dust bug before allowing a stylus to touch it, and almost always succeed in extracting an alarming quantity of dust. After that, or at any rate after a second playing with the dust bug, a regular application of the Emitex pad reduces the pick up of dust to quite small proportions. But to be on the safe side I continue to use both Emitex and dust bug. Yes, I really do.

Percussion in New York

Just as we went to press with the November issue I received an account from Gilbert Briggs of the concert of live and recorded music which Harold Leak and he gave to a large and enthusiastic audience at the Carnegie Hall, New York, on 3rd October. They had the support of E. Power Biggs at the organ, of Teicher and Ferranti on Two Pianos and of Morton Gould conducting a Percussion Ensemble with Danny Daniels, tap dancer.

I gather that special recordings on tape were made by Columbia for comparison with the live performances and that so far as most of the audience were concerned the results were very satisfactory. For some, however, it was discovered that the effect of having so many resonant percussion instruments—drums, gongs, etc.—crowding the platform, was to create a background which blurred the reproduction proper and sometimes even gave the impression of pickup distortion! What a pity!

Canberra Loudspeaker Enclosure

Goodmans Industries Ltd. advise us that to avoid confusion with the product of another manufacturer the Viscount Loudspeaker Enclosure has been renamed the "Canberra". The specification of t': cabinet remains unchanged.

Mr. W. S. Barrell

On his return from America we were glad to hear that Mr. W. S. Barrell, late of E.M.I. hear that Mr. W. S. Barrell, late of E.M.I. Studios and now Technical Liaison Officer for E.M.I. Group recordings, has been made an Honorary Member of the Audio Engineering Society of America. These honorary memberships are awarded from time to time to "persons of outstanding repute and eminence in the science of Audio Engineering or any of its allied arts". The citation covering the award to Mr. Barrell, made at the Society's 8th Annual Convention held in New York on September 27th, reads as follows: "... in recognition of his contributions (over a period of many vears) to improvements in disc recording and the equipment used therefor, as Director of E.M.I. Studios Ltd."

TECHNICAL REPORTS

Auriol Pickup Control. Auriol Products, Vauxhall Mill, Wigan. Price 3 gns.

This is one of those simple and useful ideas that makes one wonder why one had not thought of it oneself.

For a long time we have all been aware that one of the disadvantages of LP records is the difficulty of picking out any particular passage in a recording and placing the pickup there positively and gently. Or, vice versa, of gently lifting the pickup from the middle of a record.

The Auriol Control solves that problem, and its use should save many a record from being scratched. It consists of a vertical pedestal inside which a hydraulic buffer can be moved up and down against the pressure of a cushion of air; the position of the buffer can be fixed at any desired point by means of a knurled screw at the top. To the buffer a curved horizontal arm is attached and this is graduated in notches; this controls the position across the record of the pickup arm, a clip being attached to the pickup arm and registering along the control arm. According to the type of clip used the latter may be either above or below the pickup arm.

When the buffer is fixed in its highest position by means of the knurled screw the stylus is clear of the record and its position across it may be chosen to within a groove or two. The knurled screw is then released and the buffer, control arm and pickup arm sinks gently against the hydraulic pressure and the stylus is placed ever so lightly, yet quite positively, into the appropriate groove. The control arm is then out of contact with the clip on the pickup arm and the pickup is then free to move across the record.

At any moment desired the buffer can be manually lifted, contact between the clip and the control arm is then resumed and the stylus is lifted clear of the record.

For a device of this sort there are things one wants to know:

1. Does it work as intended?

0 Is it well made?

3. Is it convenient and easy to handle? 4. Is its price such as one can afford?

The first three questions I can definitely answer in the affirmative. The control does do its job effectively, it is beautifully made and it is easy The fourth question you can answer for yourself, bearing in mind the fact that an expensive record can be ruined by a single mishap in putting a pickup on a record by hand, or lifting it off.

Recordergram Major, AG8106. **Philips** Electrical Ltd. Price 62 gns.

Specification :

Tape Capacity: 5-in. spools (600 ft. or 900 ft.). Tape Speed: 31 in./sec. or 11 in./sec. Playing Time:

Standard Tape: 2×30 min. or 2×60 min. Long Play Tape: 2 × 45 min. or oo min.

Level Indicator: Magic Eve.

Microphone: Moving Coil Type.

Cueing Indicator: Bowden cable and rev.

Controls:

Push-button-Record, Play-back. Fast wind and re-wind.

Rotary Switches-Start and stop, Volume and Record level.

Microphone, radio and pickup, Inputs:

diode. Outputs: Monitor (for headphones) and

external (as well as internal) speaker (4 to ohms)

Valves: EF86 (2), EL84 (output). ECL80 Erase oscillator. EM34 Magic Eye. EZ30 Rectifier. All Mullard or Philips.

This tape recorder has a number of unusual features which add to its versatility. Most twinspeed recorders give a choice of 71 in./sec. or in./sec. speeds. Here the alternative of in./sec. and 13 in./sec. speeds has been Here the alternative of offered, so that longer-playing times can be secured in a relatively light and portable instru-ment. And it is really portable and not just transportable like a railway truck.



Of course, the frequency range has been restricted in consequence: at the 31 in./sec. speed it extends effectively to rather more than 8 kc/s and at the lower speed to rather less than 4 kc/s. This means that the quality obtainable at the higher speed with present-day tapes is rather better than that of pre-war electrical recordings and considerably better than that of an ordinary A.M. radio receiver. The lower speed is not of musical quality but is very useful for speech recordings of telephone standard. There are many occasions when a recording of this standard is entirely adequate.

I should therefore class the Recordergram as general-purpose instrument, combining the functions of an office machine and a domestic recorder of good, but not the highest quality.

For an instrument of this type, a reliable cueing device is necessary; and here it is in the form of a Bowden wire and rev. counter driven from the spindle of the take-up spool. With a little practice this enables one to pick out a single word in the recording even at the lower speed, and this of course is essential for a shorthand typist. Another desirable feature is the provision of an arrangement for the attachment of an on-off foot switch so as to leave both hands

There are separate gain controls for microphone and for radio or pickup inputs. This enables the two inputs to be mixed-a useful device for occasions when one desires to add a commentary to a programme.

The construction has been most efficiently carried out and ease of servicing has not been sacrificed to compactness. The controls are simple and straightforward and during the three months or so that I have had a model on test, have not given rise to any difficulty.

As noticed above, the musical quality is limited to some extent by the tape speeds, but within those limits I have found it quite satisfactory; indeed, the distortion content is on the small side for low-speed operation. Wow, flutter and hum are not in evidence.

Altogether, a distinctly successful instrument, I should say, within the range of its design.

Pamohonic Amplifier 1003. Pamphonic Reproducers Ltd. Price 27 gns. Specification :

Output Power: 10 watts.

Output Matching Impedances: 3.5 and 15 ohms. Frequency Response: Substantially flat from

20 c/s to 50 kc/s.

Distortion: 1% at 1 kc/s at 8 watts. Hum and Noise: Mic., -53db, Pickup, -54db,

Radio/Tape, -65db.

Negative Feedback: 20db.
Sensitivity: 2.5 mV to 100 mV, according to input selected.

Selector switch: Mic., Tape, Radio, Pickup (Decca LP), Pickup (N.A.R.T.B.), Pickup

(78 r.p.m.)—all velocity characteristic. Bass control: -16db to +15db at 50 c/s. Trebele control: -16db to + 16db at 10 kc/s. Volume control: graded, with on/off switch. Auxiliary supplies: 300v, 30 m.a. D.C.

6.3v, 2a, A.C. Valves: 2 of 6AQ5 Brimar; 2 of ECC83 Mullard; 1 of EF86 Mullard; 1 of GZ32 Mullard.

This is a most interesting amplifier of the "Junior", 10-watt type. Both Control Unit and Main Amplifier are in one rugged metal case of quite handsome appearance, finished in mottled green. It needs no separate housing but can be put on a shelf or in a bookcase. It is thus of ideal shape, size and appearance for the flat-dweller or indeed for any location where space is limited or where a "contemporary" approach is called for.

Although only 6 valves, including rectifier, are used, the circuit is actually of 5 stages with



twin valve, phase inverter stage and push-pull output. Moreover, the various controls are effectively distributed so as to avoid undesirable interaction, and in this way a high degree of stability is assured. Thus only the input selector comes before the first valve (EF86): between that valve and the first half of the ECC83 come the fixed equalisers for the different recording characteristics; between the two halves of the ECC83 come the bass and treble controls on the now famous Baxendall circuit; then come the volume control feeding the ECC83 in the phase inverter stage; and finally come the two 6AQ5's in the ultra linear push-pull output stage. The output for coupling to the input of a tape recorder is taken from the upper end of the volume control but after the coupling capacitor of that stage. The main feedback loop goes from the secondary of the output transformer to the first cathode of the phase inverter stage.

The more I examine the circuit of this amplifier the more I become impressed with the -no, cunning, of its designer. He obviously set himself certain limited objectives as to output, frequency range, size and cost, and he has achieved those objectives with remarkably little distortion at high output and with no surrender of stability. I was particularly glad to see how he had avoided the risk of inadvertent positive feedback to the input stage causing the first valve to become unduly sensitive and therefore prone to self-oscillation.

The carrying out of the design commands respect. The choice of components, output transformer included, has been quite generous and the lay-out and wiring are beyond reproach. I like the edge-illuminated perspex panel which show up the graduations of the various controls even in the most adverse conditions of lighting.

The performance, as one could only expect, is first class, and entirely adequate to get the best for modern records and F.M. transmissions in ordinary home listening conditions. fact that there is no steep-cut treble filter perhaps makes it less suitable for some of the older recordings, but the value of such a control is often exaggerated: it is not an adequate answer to excessive surface noise, for example; that, I believe, lies in the pickup and the stylus.

Some readers may wonder whether the record equalisation is the best compromise amongst the many possibilities. For example, I myself would have chosen to have American Columbia pre-standard in place of Decca LP, since the former was one of the extremes. Fortunately, however, it matters little since the Baxendall treble and bass circuit is versatile enough to make up for differences of that sort.

The R.G.A. "Controlled Q" Reproducer. R.G.A. Sound Services (Plymouth) Ltd. Price 12 gns.

This reproducer consists of a 6 in. by 4 in. elliptical loudspeaker unit mounted in a box 22 in. by 12 in. by 13 in. deep. But one end of the box consists of a vent (with, effectively, a 12 in. neck) to the box. The enclosure volume is thus just under 2 cu. ft.

The box is rigidly made of oak-faced 1-in. ply and apart from the vent and the speaker

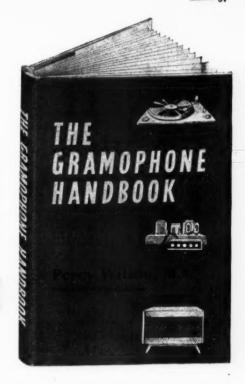
Percy Wilson, M.A.

has completed the book on gramophone and High Fidelity equipment that will answer a thousand queries. In semi-technical, and where possible, non-technical language he surveys the most recent developments in sound recording and reproduction, and gives detailed advice on the choice, installation and upkeep of reproducing apparatus for both disc and tape records. It is a book which every lover of recorded music will find an indispensable companion.

THE GRAMOPHONE HANDBOOK

will be published in January at 15/- net





Here's the tape recorder with everything except a very high price!

Before you choose your tape recorder be certain to hear the Philips Recordergram Major. Why? Because it costs only 62 gns. - yet just look at all its advantages:



only

Complete with sensitive microphone

Choice of two tape speeds; the slower speed allows three hours' performance to be recorded on one tape. Extremely high quality of reproduction at either speed.

> Accurate programme indicator. Easy mixing of speech and music

" Magic Eye" control indicates correct recording level. Good modern design with simple push-button controls.

Remarkably light in weight and easily portable.

The price includes a highly sensitive microphone.

Optional extras include a useful stop-start switch to facilitate editing.

PHILIPS ELECTRICAL LTD

Musical Equipment Department

ury House - Shaftesbury Avenue : London WC2

(PR420 REV.)

Ltd. Don't decide on a tape recorder till you've seen

PHILIPS RECORDERGRAM

rree of elector then of the or the etween e bass amous olume verter in the output

sh-pull ols are

sirable

956

control stage to the ith the viously and he rkably

ith no y glad

rder is

ng the theremands output nerous evond erspex of the dverse

xpect. et the issions The filter of the control equate mple; stylus. e the romise ample, erican a LP, remes. ce the rsatile

a box end of vely, a rolume

it sort.

lucer.

l d-in. peaker







An Outstanding Trio of speaker systems

UNBEATABLE PERFORMANCE IN THREE PRICE RANGES

MODEL SFB/3

embodies the W12/SFB, 10" Bronze/SFB and Super 3 units. £37.10.0 complete.

3-SPEAKER CORNER SYSTEM

comprises W15/CS bass speaker, Super 8/CS middle speaker and a Super 3 treble speaker.

£73.10.0 complete as illus-

BRONZE REFLEX

cabinet with 10° Bronze/ CSB speaker. Cabinet£14.0.0 Unit£5.11.3 (incl. P. Tax)

Wharfedale WIRELESS WORKS LTD Idle, Bradford, Yorkshire. Phone: Idle 1235-6

Heard at Carnegie Hall

These three high fidelity loudspeaker systems were used during the Concert-Demonstration by G. A. Briggs at Carnegic Hall. New York, on October 3rd, 1956, when live and recorded performances were compared. It was difficult to detect the instant at which the changeover took place.

Agents in New York:
BRITISH INDUSTRIES CORP.
80 Shore Road
Port Washington, New York



QUI

Decen

This dir are so n What w Firstly Feeder and de and Rec Secondly Speaker We reco and of sell job faulty. sell you your job if any r

The new a 3-channel flexible to and here suit your programm fitted and Amplifier 78s to neo output or Tape take 15 ohms a Portable S The new No. I but throughou



Remote Control Panel

controls of flexible cab the Amplif whilst the Extra cost:

STUDIO Nos. I am with built-Correction fidelity pop or PX or Di No. I **:

instrument latest type of eability-tun-Assembly of cod design in anti-rad shroud g extreme sen and high noise ratio. able for am in the hi fidelity class 8k., Power EXTA if re-No. 2 "55" Combining Short wave Separate Cc chassis, 26 Q/5/- extra

QUESTION

"Why don't dealers stock and recommend our Amplifiers and Tuners, etc?"

ANSWER

"Because they cannot afford to, as we give their discount to YOU (the public)."

This direct trading explains why our products, though in the top class, are so much cheaper than our competitor's.

What we are and what we do

Firstly we are quite large manufacturers of Audio Amplifiers, Radio Feeder Units, Portable Record Players, Speaker and Amplifier Cabinets designers of custom built Complete High Fidelity Radio and Record Reproducers.

Secondly we are Retailers of Gramophone Units, Autochangers, Speakers, Tape Recorders, etc., etc.

We recommend only that which we know to be of good performance and of sound construction. We are not in the group of traders who sell job lines at apparently low prices because they are obsolete or faulty. On the other hand our finances are such that we do not have to sell you an expensive article if we know that a less expensive unit will do your job perfectly.

If any reader should have his mind set on a high-priced amplifier of

another make and would like to save money if possible, we should like to make the following clear-cut offer: If he buys one of our "Sym-Model Amplifiers (Standard or Studio version) and is not entirely satisfied with it he may return it for full credit against any other amplifier or tuner on the market. It should be emphasised at this stage that we can supply any Amplifier, Radio Tuner, etc., advertised. Our Chief Engineer, who is operating a Technical Guidance Service, is available daily including Saturdays from 10 a.m. to 6 p.m. or will deal with enquiries by return of post. It is essential to mention 'Gramophone' in your enquiry.

Our new illustrated Catalogue and supplement will be a great boon to those desiring quality equipment for modest expenditure. Send two 2½d. stamps for your copy now. It may well save you pounds! All our equipment is on demonstration at our showroom in conjunction with a variety of Pickups, Speakers, etc. If you can possibly call we shall be pleased to see and help you.

Very High Grade Radiogram chassis combin-ing Long, Medium and Short and V.H.F. bands. Large

The new No. 1 "SYMPHONY" AMPLIFIER Mark III is a 3-channel 5-watt Gram/Radio Amplifier with astonishingly flexible tone control. You can lift the treble, the bass, or—and here is the unique feature—the middle frequencies to suit your own ear characteristics, and the record or radio programme being heard. Independent Scratch-cut is also fitted and special negative feedback circuit employed. The Amplifier can accommodate a wide variety of records from old 78 to new LPs. Input is for all types of pickup of 0.1 v. output or more and there is full provision for Radio Tuner Tape take-off and Playback. It is available to match 2/3 or 15 ohms speakers. Price 12 gns. (carriage 7/6). Fitted in Portable Steel Cabinet 2 gns. extra.

Portable Steel Cabinet 2 gms. extra.

The new No. 2 "SYMPHONY" AMPLIFIER Mark III as
No. I but with 10-watt Push-Pull triode output and triodes
throughout, Woden mains and output transformers and
choke, Output tapped 3,
7,5 and 15 offers.

7.5 and 15 ohms.
provision for
Tuner and Tape.
Competes with the
most expensive
amplifiers on
the market yet
costs only 16 costs only 16 gns. (carr. 7/6) Fitted in Port-able Steel cabinet 2 gns.



bands. Large engraved dial. Push/Pull out-

N.R.S. "EMPRESS" FM/VHF/TUNER/ADAPTOR. Fine little job, will plug into any radio and add FM. £13/15/-; Magic eye sssembly £1 extra if required. Dirto mounted in beautiful walnut cabinet complete with Magic eye 17 gns. Carriage 7/6.

RECOMMENDED GRAMOPHONE UNITS

All current COLLARO units in stock for immediate delivery.

GARRARD TA & TB 3-SPEED RECORD PLAYERS (9.

NEW MODEL GARRARD RC88 AUTOCHANGER £15/11/4. RC98 £17/10/3, less head.

Variety of pickup cartridges available in Garrard shell to fit. Leaflets on Collaro and Garrard Gram. Units on request,

LENCO GL50 4-speed continuously variable from above 78 r.p.m. to below 16 r.p.m. Special Autostop. Price with Studio "O" or "P" head or Goldring Model "500" variable reluctance head £21/17/10.

LENCO GLSS, as above but without pickup and autostop, but fitted with Special Device for Groove Location and knob which completely disengages drive-wheel. Suitable for use with any pickup, especially transcription types and B.J. Arm. Price £17[04]. Immediate delivery guaranteed.

LENCO GL56, as GL55 but with Studio or Goldring " 500" pickup £23/7/-,

NORDYK CABINETS. Speaker Enclosure £5/17/6. Table Model Amplifier/Gram Unit Cabinet 45/19/6 Table Model Tape Recorder Tape Amplifier or Radio Tuner Cabinet £3/19/6.

Record Storage Cabinet holding 150 Records 64/17/6.

All above cabinets measure (internally) 19" wide x 13" high x 13" deep and finished in polished walnut, thus enabling a complete installation to be built up unit by unit in matching style cabinets and added to as required.

Any of our Amplifiers, Tuners, Gram Units, Tape Decks, and speakers can be supplied in these cabinets for small extra cost. Examples on demonstration.

SYMPHONY" AMPLIFIERS with REMOTE CONTROL





Both the above model Amplifiers are available with all controls on a separate Control Panel with up to 4 feet flexible cable which simply plugs into the amplifier. Enables the Amplifier proper to be sar in the bottom of a cabinet whilst the controls are mounted conveniently higher up. Extra cost 2 gms.

STUDIO (High Gain) "SYMPHONY" AMPLIFIERS Nos. I and 2. As the standard "Symphony" models but with built-in pre-amplifier stage and standard and LP Tone Correction Networks to exactly match certain very high fidelity popular pickup cartridges. Extra cost: For Collaro P or PX or Decca XMS, 2 gns. For Goldring 500 or Tannoy 3 gns.

No. 1 "SYMPHONY" F.M TUNER. High grade instrument with extremely silent background. Based on the latest type of permiseliity-tuned Coil Assembly of advanced design bousted.

ced design housed in anti-radiation throud giving extremesensitivity and high music/ noise ratio. Suit-able for amplifiers in the highest fidelity class. £15/ 8/-. Power Pack £17/6/Magic eye£1 extra if required. n anti-radiation

ng



No. 2 "SYMPHONY" AM/FM TUNER Combining all the specifications of our Long, Medium and Short wave Superhex AM Tuner and our No. 1 FM Tuner. Separate Coil Assemblies and I.F.s. Fully self-powered on one chassis. 28 gns. (carr. and pkg. 7/6). Double beam magic eye £/5/- extra if required.

NORTHERN RADIO SERVICES

Dept. G. II KINGS COLLEGE ROAD, ADELAIDE ROAD, LONDON, N.W.J. Phone: PRImrose 3314

Tubes: Swiss Cottage and Chalk Farm. Buses: 2, 13, 31, 113 and 187.

"SYMPHONY" BASS REFLEX CABINET KITS. 30 in. high, consist of fully cut 2" thick, heavy inert, non resonant patent acoustic board deflector plate, felt, all screws, etc., and full instructions. 8-in. speaker model 85/s; 10-in. speaker model 65/7/6. The design is the final result of extensive research in our own laboratory and is your safeguard of opcimum acoustic results. Carriage 7/6. Ready built, 15/s-extra. As above but fully finished in figured walnut veneer with beautiful moulding and speaker grille 10 in. £11; 12 in. £11/10/s. Other veneers to order.

GOODMANS "VISCOUNT" EN-CLOSURES. Walnut or Mahogany, complete with acoustical resistance unit, 19 gns., or less A.R.U., 16½ gns. In stock now.

CONSOLE AMPLIFIER CABINETS. 33 in. high lift up lid with plano hings, take Tape Deck, Gram Unit, or Autochanger, Amplifer, Pre Amplifier, and Radio Feeder Unit, finished medium walnut veneer. De luxe version, precile 12 gns. Oak or mahogany veneers and special finishes to order. Carriage according to ares, We will quote by return.

REVOLUTIONARY NEW SPEAKER. The Lorenz 12 inch p.m. speaker with two built in Electromagnetic High frequency Treble Units (not simply metal coned tweeters), mounted on a steel bracket across the face of the main speaker so as to effectively give 360 degrees spherical binaural response. Impedance of main speaker 15 ohms, frequency response of triple speaker as a system 15 cycles—22,500 cycles, essentially level output. Power capacity 15 watts. Price £14/19/6. Treble units available separately for adding to your main speaker 39/6 each. Send for illustrated leaflet.

WHARFEDALE, new 3 speaker system com-prising W12/SFB, 10° Bronze/SFB and Super 3 mounted on baffle of revolutionary design in walnut, oak, or mahogany veneers. Price £37/10°, complete.

TAPE RECORDER DEPT.

We are specialists in the supply of tape gear for use either separately or in conjunction with High Fidelity Equipment. We are familiar with all worth while Tape Recorders and Decks on the market and are in a unique position to advise on Tape Recorders, Tape Decks, Tape Amplifiers and Tape Pre-Amplifiers and give unbiased opinions and demonstrations. All those intending buying a Tape Recorder or adding Tape facilities to their present systems are advised to consult us before spending money, as we might well be able to save you money and dissatisfaction. Call for a demonstration, or write.

THE "SYMPHONY" DE-LUXE TAPE RECORDER, 2-speed, twin-track, microphone, radio and axternal amplifier inputs. Facilities for playback through high quality internal elliptical speaker, or through external high fidelity amplifier. Automatic head demagnetisation. Wide frequency range heads. Housed in handsome polished wainut cabinet. Fantastic value for money at 49 gns., or 9 monthly payments of 6 gns. Plus carriage and packing £1, Full details in catalogue.

HIRE PURCHASE FACILITIES **AVAILABLE**

The

B.B.C. MONITOR

LOUDSPEAKER

UNIT

uses a

LEAK TL/12

AMPLIFIER

Price

£23.7.0

Olympic Honour for Britain ...

LEAK TL/12 Amplifiers were chosen for use at the Olympic Games.

It was in 1945 that H. J. Leak revolutionised the performance standards for audio amplifiers by designing the original "Point One" series, and we became the first firm in the world to market amplifiers having a total distortion content as low 8.1 per cent. This claim was received with incredulity, but it was subsequently confirmed by the National Physical Laboratory and since then hundreds of TL/2 amplifiers have been used by the B.B.C., and Commonwealth and foreign broadcasting authorities, and thousands have been used by recording studios, leading musicians and music-lovers throughout the world.

Purther development work resulted in our producing, at a much lower price but with the same high performance standards, the TL/10 amolifier. The output of the TL/10 is ample for high-fidelity home music systems and the quality of reproduction obtained is equal in every respect to that of the TL/12. We always use the TL/10 amplifier and "Point One" pre-amplifier for our public demonstrations of high-fidelity reproduction of gramophone records and radio. The TL/10 amplifier, when used with the best available complementary equipment, gives to the music-lover a quality of reproduction unsurpassed by any equipment at any price. Even when the complementary equipment falls below that of the best obtainable, the use of these amplifiers will enable one to obtain very marked improvements in reproduction.

We shall be pleased to send you full details of



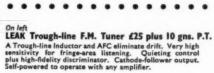
LEAK TL/10 10 watt Amplifier 17 gns. and "Point One" Pre-Amplifier 10 gns. Harmonic Distortion 0.1% 1,000 c/s., 7.5 watts output.













This new pickup results from five years continuous development of our first moving-coil design. Reports from users have justified our earlier belief that the pickup might earn recognition as the best in the world.

FREL is the trade name of the Leak Full-range Electrostatic Loudspeaker which will be available to the public in 1957. The design is original and has great theoretical and practical advantages over previously described electrostatic loudspeaker systems. It is the result of intensive research and development work carried out by H. J. Leak, M.Brit.I.R.E., and A. B. Sarkar, M.Sc., who are the authors of a paper, describing the basic design principles of the loudspeaker, which was published in the Wheless World, October 1956. A reprint of this paper will be supplied on request.

The First Name in High Fidelity . . .



H. J. LEAK & CO. LTD., BRUNEL ROAD, WESTWAY FACTORY ESTATE, ACTON, W.3

Telephone: SHEpherds Bush 1173/4/5

Telegrams: Sinusoidal Ealux London

Cables: Sinusoidal London

Dece apertu intern One brough intend bass to efficier unit of the ba in the

The reprod and sp withou no thu treble. sopran From in the no att respon that t 70 c/s. by ea explor

moder 750 C/ peaks :

more o

particu marke 3 kc/s This respon ness of thus o extens middle

of rece their 7 or 45 come given the Lo made H.M.V record benefit charm All the Dance so far. excited 1957.

A h

(Th ARNE C4256 BACH, DB68

BARTO BIO40 BEETH SDB65 (Au DB66

C423

, 195

ľ

P.T.

aperture is free from leaks. It is partially lined

One of the first production models was brought to me for criticism. It was clearly not intended to be the last word in loudspeakers with a reproduction extending from the deepest bass to the highest treble. Its purpose is much more modest than that. It is to load as efficiently as may be an inexpensive speaker unit of small size, so as to increase its range in the bass and keep within bounds its resonances in the middle register.

The result is a remarkably pleasant sounding reproducer which will render all types of music and speech at ordinary living room volume without any disturbing characteristics. There is no thump in the bass, there is no screech in the treble. Male voices are not thickened, and sopranos do not ring the ear.

From the very first when I connected it up in the presence of the designer, I realised that no attempt had been made to obtain any response above about 10 kc/s; and equally, that the bass would taper off below about 70 c/s. But within those limits I could not detect by ear any pronounced peaks. By tactile exploration along the cabinet I detected moderate resonances at about 300 c/s and 750 c/s, but they were only moderate; and this, as well as the presence of other small peaks at 70 c's and 150 c/s, I later confirmed by more detailed tests. But the thing that I noted particularly was that I could not find any marked irregularities in the response in the 3 kc/s region.

This is a valuable feature which is no doubt responsible for what I may call the inoffensiveness of the quality generally. The reproducer is thus quite suitable for use by itself as an extension speaker at low power or even as the middle unit in a more ambitious 3-unit system.

Two New Frequency Records from E.M.I

Two new frequency test records-one for 331 r.p.m. microgroove and one for 78 r.p.m. standard groove-are now available from E.M.I. Studios Ltd.

Both have been recorded to the characteristic embodied in B.S. 1928: 1955. This fine groove characteristic is now universally adopted for microgroove records, while the corresponding coarse groove characteristic is used by almost every European country for modern 78 r.p.m. records. Here are brief details of the new E.M.I. records:

RLPS 4. 331 r.p.m. microgroove, 12 in. single-sided. Recording characteristic: 3180/318/75 microseconds. Frequency range: 18,000 to 30 c/s. Frequencies above 10,000 c/s reduced in level by 6 db. Frequency announcements before each band. Constant frequency bands as follows (in c/s): 1,000 (for level setting), 18,000, 16,000, 14,000, 12,000, 10,000, 8,000, 6,000, 5,000, 4,000, 3,000, 2,000, 1,000, 700, 400, 200, 110, 60, 30. Price £2 1s. 4d. 400, 200, 110, 60, 30. Price (£1 8s. 6d. plus 12s. 10d. P.T.).

JGS 81. 78 r.p.m. coarse groove 12 in. single-sided. Recording characteristic: 3180/450/50 microseconds. Frequency range and bands as for RLPS 4 (above). In order to provide accurate performance figures for pickups, this record is supplied either in shellac or viryl. Price 1se 3d (10s. 6d, plus 4s. od. or vinyl. Price 15s. 3d. (10s. 6d. plus 4s. 9d. P.T.).

These records are obtainable only from E.M.I. Studios Ltd. (Special Recordings Dept.), 3 Abbey Road, London, N.W.8, to whom orders and remittances should be sent direct. Cost of packing and postage must be included: 3s. on one to four records; 3s. 6d. on five to nine

DOWLAND C4236—Flow, my tears A. Deller FLGAR DB21594—Dream Children Halle-Barbirolli GADE Z261—Erlking's Daughter, excc. A. Schiotz, etc. GALUPPI 7R148—Presto, B flat major A. B. Michelangeli GERSHWIN C3881/2-American in Paris Orch.-Bernstein GIORDANO §DB21486—A. Chenier, arias M. Lanza GLINKA §DB21559—Life for Tsar, aria N. Rossi-Lemeni Glyndebourne-Gui DB21616-Alceste, Ov. GOUNOD DB21621—Faust: Salut, demeure \$DA2050—Faust: Serenade & Veau d'or N. Rossi-Lemeni C4261—Mors et Vita: Judex Ph0—Malko DB7560/2—Piano Concerto W. Backhaus, etc. (Still available as DB2074/6) C4257—Norwegian Dances 2/4 DB21594—The Secret, Op. 57-4

LSO-Previtali Halle-Barbirolli HANDEL DB6968/9—Fireworks Music B10682—Messiah: He was despised LPO-Boult A. Deller HAYDN BI0681—Armida, Ov. London Mozert-Blech

HEROLD C3283—Zampa, Ov. (o.v.; n.v.†) Boston Prom.—Fiedler

C3283—Zampa, Ov. (o.v.; n.v.†) Bł HUMPERDINCK †DB21591—Hansel & Gretel, Ov. HUMFREY, P. C4144—Hymn to God the Father †SDB21614—Pagliacci: Prologo BBC-Sargent A. Deller L. Warren

LISTT
DB1167—La Campanella
C3761/2—Hungarian Fantasia
DB6414—Hungarian Rhapsody No. 2
5DB6659—Hungarian Rhapsody No. 6
5DB21618—Hungarian Rhapsody No. 1
C4259—Hungarian Rhapsody No. 14
HASSENET I. J. Paderewski Solomon, etc. A. Brailowsky A. Cortot PhO-Schwarz

MASSENET
DB6994—Manon: Adieu...
DB6346—Manon & Werther, arias
DB9781/2—Scenes pittoresques
MENDELSSOHN V. de los Angeles B. Gigli Sydney-Goossens

MENDELSSOHN
C2639—Bees' Wedding & Spring Song LPO—Ronald & C4241—Capriccio brillante M. Lympony, etc.
D86242(3—IMND: Ov. & Wedding March B&C—Boult D821601—Ruy Blas, Ov.
MEYERBEER \$
D82621—Africaine: O Paradis! | J. Bjorling D86869—Africaine: O Paradis! F. Tagliavini D821511—Huguenots: Duets, Act 4
Teschemacher & Wittrisch

MOUSSORGSKY

DAS91—Boris: Varlaam's song F. Chdliepin §DB21097—Boris: Varlaam's song and Death of Boris B. Christoff 7P143—Khovanshchina: Entr'acte, Act 4 Ph0—Malko

7P143—Khovanshchina : Entra asse,
MOZART
†SDB21556—Clamenza & Cosi, Ovs.
\$7R167—Figaro : Countess' arias
DB6994—Figaro : Porgi amor
DB21529—Idomeneo, arias
C4213—Lucio Silla, Ov.
DB6810/I—Sonata, A major, K.331 (o.v. i.v.s., on
Decca)
W. Bockhous

Decca)
De (Auto. couplings, DB9441/3, also being deleted.)

OFFENBACH

C3431—Orphee aux Enfers, Ov. PROKOFIEV Detroit-Krueger B8747/9—Peter and the Wolf Boston—Koussevitzky (Scill available as DB3900/2.)

PUCCINI
DB9777/8—Boheme: Death of Mimi L. Albanese, etc
†DB21603—Gianni Schicchi & Tosca, arias L. Albanese
DA1075—Turandot, tenor arias
A. Cortis C4144—Evening Hymn B10725/6—4 Songs A. Deller M. Ritchie

QUILTER C4255—4 Songs RACHMANINOV J. Heddle Nash

DB7427/31—Concerto No. 2, C minor Composer, etc. (Still available as DB1333/7-)
RIMSKY-KORSAKOV LPO-Dorati

RIMSKY-KORSAKOV
C7495/9—Scheherazade
(Still available as C2968/72.)
ROSSINI
SDB21576—Barbiere, aria & duet
C7448/70—Boutique fantasque
DA1856—La Danza
DB21549—G. Tell: Sombre foret
DB2943—L'Italiana, Ov.
DB3079/80—Semiramide, Ov.
†DB21607—Tancredi, Ov.
SAINT-SAENS N. Monti, etc. LPO—Goossens J. Peerce J. Hammond NYPSO—Toscanini NYPSO—Toscanini Glyndebourne—Gui

SAINT-SAENS
DB8897/9—Carnival of Animals
(Still available as DB5942/4.)
§DB21552—Havanaise Phila-Stokowski J. Heifetz, etc.

Y. Menuhia

-Habanera & Malaguena

H.M.V. DELETIONS-1956

By F. F. CLOUGH and G. J. CUMING

A high proportion of the H.M.V. list consists of recent recordings which are being deleted in their 78 form, while remaining available at 334 or 45 r.p.m. Of those records which do not come into this category, attention should be given to the Haydn and Mozart overtures by the London Mozart Players, which would have made a delightful 45 EP (what about it, H.M.V.?). Deller fans will find three of his records disappearing without being given benefit of microgroove; and there are two charming Purcell records by Margaret Ritchie. All these, incidentally, are Plum Label. Delius's Dance Rhapsody is on LP in America, but not, so fir, over here. Otherwise it is not a list to get excited over. Closing date: January 31st, 1957.

† Now available at 45 r.p.m. Now available at 33 r.p.m.

(These symbols do not invariably apply to both sides

J. Heddle Nash BACH, J. S.

D8494(6—Violin Concerto, E major. G. de Vito, etc.
(Auto., couplings, D89370/2, also being deleted.)

1D821379—Fugue, G minor: Jesu, joy Orch—Stoknesti
D821237—St. Matthew Passion, aris K. Rigestod BARTOK B10409/10—Mikrokosmos (10 pieces) G. Moore

BEETHOVEN §DB6574/95—Violin Concerto Y. Menuhin, etc. \$\\ \text{D8574/9S\text{\text{\colored}}}\ \text{Timenum, vic.} \\ \text{(Auto. couplings, D91/985/203, also being deleted.)} \\ \text{D8662S\text{\colored}}\ \text{Coriolan, Ov.} \\ \text{VPO\text{\colored}}\ \text{FhO\text{\colored}}\ \text{Malko} \\ \text{PhO\text{\colored}}\ \text{Malko} \\ \text{D81600\text{\colored}}\ \text{Romance No. 2, F major} \\ \end{aligned} \end{aligned} \end{aligned} \end{aligned} \text{J. Heifetz, etc.} \\ \text{J. Heifetz, etc.} \\ \text{Timenum, vic.} \\ \text{Timenum, vic.} \\ \text{VPO\text{\colored}}\ \text{FhO\text{\colored}}\ \end{aligned} \end{aligned} \text{Timenum, vic.} \\ \text{VPO\text{\colored}}\ \text{FhO\text{\colored}}\ \end{aligned} \end{aligned} \text{Timenum, vic.} \\ \text{VPO\text{\colored}}\ \text{FhO\text{\colored}}\ \end{aligned} \text{Timenum, vic.} \\ \text{Timenum, vic.} \\ \text{VPO\text{\colored}}\ \text{FhO\text{\colored}}\ \end{aligned} \\ \text{Timenum, vic.} \\ \t

7P146—Sonnambula: Ah, non credea
D821619—Sonnambula: Ah, non credea
§D89779—Sonnambula: Vi ravviso
N M. del Pozo R. Gigli N. Rossi-Lemeni DB21047—Melistofele, arias B. Christoff BORODIN DA891—Prince Igor: Galitzky's song F. Chaliapin §DB21559—Prince Igor: Galitzky's song N. Rossi-Lemeni RAHMS
B10228—Hung, Dances I & 2
Boston Prom.—Fiedler
B8571—Hung, Dances 5 & 6 (o.v.)
Boston Prom.—Fiedler BRUCH
DB7239/2—Vin. Concerto, G minor
SUTTERWORTH
Y. Menuhin, etc. DB9792/3—Shropshire Lad Sydney-Goossens CATALANI
†§DB21580—Wally: Ebben ... J. Hammond -Espana (o.v.; n.v.†) Boston Prom,-Fiedler B8713 CHOPIN DB21613—Barcarolle A. Rubinstein
DB3706—Ecossaises; Valse, Op. 18 A. Brailowsky
DB21521—Etudes, Op. 10-3 & 4; Op. 25-2 A. Cortot
DB21598—Etudes, Op. 10-3 & 5; Op. 25-12 C. Charlosoky 25-12 S. Cherkassky I. J. Paderewski LPO—Sargent DB1167—Nocturne, Op. 15-2 C7465/7—Les Sylphides (Still available as C2781/3.) C2639—Tarantella LPO-Ronald CILEA DB6869—Arlesiana : Lamento F. Tagliavini DEBUSSY
DA2053—Cathedrale engloutie
7R148—Reflets dans l'eau
DELIBES A. Rubinstein A. B. Michelangeli †C4261-Naila : Valse PhO-Malko DB9785/6—Dance Rhapsody No. F; Hassan: Serenade RPO—Beecham DONIZETTI M. del Pozo N. Monti, T. Gobbi B. Gigli 7P146—Don Pasquale: Quel guardo §D821612—Elisir : Duet, Act II †DA797—Elisir : Quanto e bella

SCHUBERT	
SDB21611—Impromptu.	Op. 142-3 A. Schnabe
SDB21611—Impromptu, SDB21551—Moments m	usicaux I & 4 E. Fische
DA2045, 2049-4 Hein	 Songs D. Fischer-Dieskar
DB21596—2 Songs	K. Flagsta
DB21596—2 Songs †DB21618—Litaney (arr.	. Liszt) A. Corto
STRAUSS, J.	
†B10290-Oonner und II	litz, Polka Boston PromFiedle
DE/86 Fruhlingsstimm	en, Waltz Boston PromFiedle
STRAUSS, R. DB6268/9—Till Eulensp	least Book Mouse to to
SULLIVAN	iegel Boston—Koussevitzki
5D84038/48The Miked	o, complete D'Oyly Carte Co
†§B10586—The Mikado, C	v. Boston Prom.—Fiedle
† B10574-Piraces of Pena	ov. Boston Prom.—Fiedler tance, Ov. Boston Prom.—Fiedler
TCHAIKOVSKY	
7P143—Mazeppa: Gop	ak PhO-Malke
\$DB9705S/7—Romeo and	
(Still available as DB2	
†C4212, 4258—Sleeping	Beauty, excc. PhO-Malke
VAUGHAN WILLIAM	
(DB9783/4—Tallis Fantas	ia BBC—Sargent
VERDI	
†DB21580-Aida : O pat	ria mia I. Hommond
DB21686-Ballo in Masc	hera: Eri tu T. Gobbi
\$DB9779/80-Forza : Ac	t II, Scenes 6 & 7
	N. Rossi-Lemeni, etc.
DB21019-Forza: Madr	e pietosa J. Hammond
DB21619-Forza : Pace,	pace, mio Dio R. Gigli
WAGNER	
DB2860/I-Gotterdamm	server : Phine leveney
(0.v.: n.v.6.)	MYPSO Toscopini
DB21574—Lohengrin:	NYPSO—Tosconini Prelude, Act I NBC—Tosconini
11DB2I409—Lohengrin:	Prelude & Cho., Act III
	NWDR—Schuechter relude, Act III NYPSO—Tosconini Prelude, Act III Chicago—Stock
DB2861-Lohengrin : Pr	relude, Act III NYPSO-Toscanini
DB1557-Lohengrin : F	relude, Act III Chicago-Stock
DB21564—Meistersinger	: Prelude, Act III
DB31700 Stanfalada MA	NBC—Toscanini NBC—Toscanini
DB21599—Siegfried: Wa	Grand March Chicogo—Stock
14DB21585 Tricton & Pro	lude, Act III VPO—Furtwangler
() Datisos Tristan . Fre	inde, Acc iii Fro-restwangler
WALDTEUFEL	
B9099-Espana (o.v.; n.	v.†§.) Boston Prom.—Fiedler
†DB21352—Les Patineurs	NBC—Toscanini
†§B10251—Tres jolie	Baston Prom.—Fiedler

WALTON	
\$C7678/81—Henry V	L. Olivier, etc.
(Still available as C3583	10-1
WERER	
DB3699—Invitation to th	ne Dance Phila,-Stokowski
	Times Otherski
MISCELLANEOUS	
V. de los Angeles :	§DA2046, 2059
K. Flagstad :	DB6791
M. Anderson:	DA1846

MISCELLANEOUS	
V. de los Angeles :	§DA2046, 2059
K. Flagstad :	DB6791
M. Anderson :	DA 1846
J. Bjorling :	DA2039
E. Caruso :	DB3078, 3327
R. Crooks :	DB2336
B. Gigli:	DA2055 : DB6313
W. Midgley:	DB21550
G, di Stefano :	DA1877, 2031
F. Tagliavini :	DA2029, 2054
L. Tibbecc :	D83036
J. Iturbi :	D86468
I. J. Paderewski :	D81090
. Haendel :	†C4262
F. Kreisler:	D82117
Y. Menuhin :	D61788
G. Piatigorsky:	DA2052
Boston Prom-Fiedler :	B9238
Glasgow Orpheus Choir:	†B9464, 9549
Westminster Cathedral Choir :	C3914/5
Folk Dances :	BD1317, 1319; B94
	9520, 10112, 10445/
	C4263/5
Life of Queen Elizabeth II	5DB9794/6
	ammer of a

CORRECTIONS to last month's list (Col.) Rossini: DX1810 to read 1910. Wagner: LX1448 to read 1440.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

Opera in English

Enthusiasts of opera in English will be very pleased to learn from the September Editorial that something is being done by the recording companies to recognise the claims of our native

This calls to mind the fine Beecham set of Faust in English issued by Columbia in the early 1930s. It also reminds us of the two essentials for Opera in English, viz. absolutely clear diction, for if the words cannot be heard

they might as well be sung in the original language; and a good translation, which would eliminate such absurdities as, "I should not be human, If I did not love this woman "from Eugene Onegin.

The question of a good translation, however, would appear to raise a much wider issue, for there must be many gramophiles who are deterred from buying choral works on account of the language difficulty. I refer more specially to Bach's St. Matthew Passion of which there are now four versions all sung in German. This work, above all others, it seems to me, is one which should be heard in the language of our Bible. The choral idiom in these, too, is different from our own and one often wonders what the response would have been to an LP version by the Bach Choir, as on the old Decca

Other examples come to mind such as many of the Bach Cantatas, Brahms' Requiem; Mendelssohn's St. Paul, and Haydn's Creation (although the existing translation is very poor)

It goes without saying, of course, that these remarks do not apply to works using the Latin liturgical text as, for instance, in the Bach B minor mass; the Verdi or Mozart Requiem masses and so on, but mainly to those Passions, Cantatas and Oratorios where the English biblical text has been so successfully adapted.

Ashtead, Surrey. NORMAN W. BARNES.

A Natural Childbirth

We are writing to draw your attention to a serious mis-statement which appeared in the review of "Natural Childbirth" signed by "A Doctor". Your critic writes, "The notes also state that during the final stages a small incision was made and that the patient did not feel this nor request any anaesthetic. Unfortunately this does not appear in the recording.'

We find it difficult to understand why your reviewer missed this episode on the recording. It is led up to by a remark by Dr. Dick Read to his assistant, "I think this is the episiotomy temptation." This is followed by the performance, without anaesthetic, of the incision referred to in the note on the record sleeve and Dr. Dick Read is quite clearly heard to say, Tell me if this hurts" and the mother's reply of "No" is equally clearly recorded.

The episiotomy took the form of two small incisions. In each case no pain was felt as was stated on the programme note. We did not expect the lay public to understand the episiotomy and this part of the confinement was left on the record for the benefit of the medical profession, many of whom have found the record to be of considerable use as an instructional aid.

We are also disturbed by the last sentence of the review in which Dr. Dick Read's voice is referred to as "persuasive, reassuring and almost hypnotic". The use of the word "hypnotic" in this context is dangerous to the "hypnotic" in this context is dangerous to the purpose of the record and to Dr. Dick Read's teaching. It repeats, as we are sure you will agree, a popular mis-use of the word "hypnotic".

We would also like to inform you that the price of this record, marketed in a special pack with Dr. Dick Read's book "Ante Natal Illustrate 1", is 48s. 6d.

London, W.I. ARGO RECORD CO.

(Our apologies are due to the Argo Record Co. as it is true that the episode in question does appear on the record. Our reviewer points out that the vital words, "I think this is the episiotomy temptation" can easily be overlooked, and, in fact were overlooked during three hearings of the record, as they form part of an "aside" between Doctor and assistant which is immediately preceded by some laughter.—Ed.)

Elgar Centenary

I would like to endorse the comments in the September Editorial concerning the Ligar Centenary.

The reissue of recordings of historical performance mentioned in other pages of the same issue encourages much speculation as to what could be in store. Perhaps the historical recording of the Elgar Violin Concerto conducted by the composer, with Yehudi Menuhin as soloist, could be made available on LP. Recordings such as this are known only by repute to most younger music lovers.

Adelaide, South Australia. NIGEL BUTTERLEY.

"The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 6a. Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be trouce as Trade and charged at the rate of ninepence per word, if a Box Number is used an extra 1s. 6d. should be added to the cost; this includes the forwarding of repiece. Letters to non Numbers should be posted to "Office" address as satisfied below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month and must be prepaid by the form of postal orders or the very addressed to "The Gramophone", if Greek Street, Scho Square. Loodon, W.1. The Proprietors retain the right to reluse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

RECORDS FOR SALE

A FEW VOCAL DELETIONS.—Janssen, Kipnis, Schmidt, Schumann, Teyte, Fiagstad, Kullman, Lemnits, Meichior, Martinell, Patraz, Ruffo, Olynobourne Idomenso.—Box No. 5533.

AIDA (GIGLI AND STIGNANI) complete (20 records—non auto); as new; offers?—Box No. 5516.

BELSHAZZAR'S FEAST (Noble and Hudd:rsfield Choir) complete (5 records—non auto); as new; offers?—Box No. 5515.

BOX NO. 5515.

BUSONI LI458, PERFECT. Annals of Opera. 1943 and 1956 editions. W. E. R. M. Offers'—Box No. 5366.

CARUSO, GALLI-CURCI, Clara Butt, Schaljapin, Melba and John McCormack. A selection of 40 12-in-records is offered for sale as a lot or separately: apply to-Nicholson, Martin & Wilkinson, solicitors. Stanley. Co. Durham, for lists.

CETEA "ERNAN" In Album. £4 10s. Comp.etc Opera Book. KoBBE; new: 30s.—Box 5567.

CHRISTMAS BARGAINS!—Classical vocal 78s at low prices. Large selection by famous celebrities; sale or exchange, some wanted.—Winston, 62 West Drayton Road, Hillingdon, Middx. Phone: Haves 1578.

CLASSIGAL 78s (Hord), deleted and complete works.

CLASSICAL 78s (fibred), deleted and complete works, ociety albums, single records.—Box No. 5526.

COLLECTION OF LPs FOR SALE at 25 per cent below at price. Condition as new. 24d. stamp for lists.—

list price. C Box No. 5539.

BOX No. 5539.

DIG INTO MY COLLECTION.—Popular, classical early Jazz. Bing, Bix, etc. Hundreds cheap. List is., refunded with order.—Grinwood, 73 Highfield Road. Romford, Essex.

ELGAR 2ms SYMPHONY, conducted by composer, HM V., Good condition; album, last record m.ssing. FIBEED 8ASC.

FIBEED BARGAINS.—Beethoven, Brahms, Nielsen, Sibelius, Strauss, etc. LP3 "Emperor" (Curzon), 23s., Sibelius 5th (Rodzinski) 20s.—Parrish, 51 Fountain

FRENCH LANGUAGE COURSE (Forlophone marginer records album, perfect £3, External Horn (The 13 records, album, perfect £3. Gramophone £3,—HILlside 6777.

GERMAN LINGUAPHONE in black leatherette traveling case; Handbooks; little used. £8.—Box No. 5518. LA BONNE CHANSON (Pansera) L'Horizon Chimerique Pansera, Sibelius Quartet—Budapest, Harry Lauder ongs.—Box No. 5568.

LINGUAPHONE, Prench Course: almost unused. £7.—aker, Hall Road East, Liverpool, 23.

LP GODE BOATS.

63 Airedale Avenue, Chiswicz 8784.

LPs IGOR BORIS (H.M.V.), L'elisir (Deoca), Frau
Chne Schatten Martre Sebasten, others—Box No. 55%?.

McCOZMACK "On With Motley/Siciliana," Odeon
0217, few Fonotipias, Odeons, Deatinn, Berger,
Sammarco, De-Lucia, etc., 1914-1920 catalorues—
Barrnes, 1912 Wimborn Road, Moordown, Bournemouth. MY FAIR LADY.—As new, Columbia LP of Breadwa/ Hit. Rex Harrison/Julie Andrews, £5 or near offer. —Box No. 5845.

HIGH FIDELITY 1936-1956

Goodmans brilliant leadership in HIGH FIDELITY REPRODUCTION dates from as far back as 1936

In 1936 our Booklet
"The Attainment of an IDEAL"
pioneered the art of "High Fidelity".

Wireless World 25th September 1936 Test Report quoted of Goodmans High Fidelity "Junior" Auditorium Loudspeaker: "The magnet is powerful and the electro-acoustic efficiency is high. Frequency doubling is absent as far as the ear can judge, and the transient reproduction is exceptionally good. Undoubtedly an instrument in the front rank of quality reproducers."

In 1956 this leadership is unchallenged.

Our designs are imitated, but the quality is not duplicated.

Goodmans Loudspeakers are acclaimed internationally after demonstrations in:

NEW YORK HELSINKI AMSTERDAM ANTWERP CHICAGO CAPE TOWN TORONTO BRUSSELS MEXICO CITY LIEGE WASHINGTON MILAN



commenced the manufacture of Loudspeakers
in the City of London in the Year 1925

GOODMANS INDUSTRIES, LTD, AXIOM WORKS, WEMBLEY MIDDX, - Telephone: WEM 1200 Cables: Goodaxiom, Wembley, Middx.

, 1956

historical
es of the
ion as to
historical
erto conMenuhin
on LP,
only by

RLEY.

Mart in section

end a list
s will be
minepence
a is 6d
forwardbe posted
dwertise) should
pre-aid
reased to
Square
to refuse
accept no
rical or
rical or
mineting

Kipnis, Lemnits, nobourne

1943 and 1566. naljapin, 0 12-in. y; apply Stanley.

Stanley.
Complete
at low
sale or
Drayton

works.

classical dist is. Road, mposer, n.ssing,

Nielsen.
1). 25s.
1). 25s.
1). ountain
1). (The

travel-5318. nerique Lauder

Eugens erflöted. each

Prau 55/7. Odeon Berger, rues. nouth. adwa/ offer.

Heard about PHILCO

With the exclusive new

TWIN-CHANNEL PRINCIPLE OF SOUND VOLUM BASS

This spectacular Philco 'world's first' record reproducer has been achieved by linking a new, exclusive Twin-Channel sound system to four speakers precision-placed in an acoustically-balanced cabinet. The result is a performance equal to that of a specially built

installation . . . a breath-taking realism in record repro- 69 GNS duction that makes it ... 'Living Sound'. 3752 incl. tax.

PHILCO high fidelity brings concert hall realism to your home The Philco 'Trio' record reproducer is high fidelity at its most revealing. Fitted with three speakers (one 10" x 6" elliptical bass speaker, and two specially developed 4" square speakers), it gives a 3-dimen-

sional diffusion of concert hall realism that fills every corner of the room. It has unbelievably high undistorted 39 ans output-yet absolute realism at low level. 3754 incl. tax.

The Philco 'Duet' portable record reproducer is high fidelity in portable form. Two speakers give the full range of true sound values inherent in every record. In a compact, handsome case, designed for easy carrying, the 'Duet' is preeminent portable high fidelity. 3756 incl. tax.

1,500 record playings on 4 U2 batteries with

ALL-TRANSISTOR RECORD PLAYER

Here's another Philco 'world's first'-an all-transistor portable cleverly designed to make it the right lightweight for 3760 incl. tax. outdoors and in.

> We cannot tell you everything about these brilliant performers in this space; write to Philco for fuller details, and name of nearest Philco dealer.



I'm going home to my PHILCO

Tamous for Quality the World Over



Philco 'Living Sound' with: Four audio-aligned speakers, precisionplaced for full dispersion of sound. Four speeds—78, 45, 33\ and 16\frac{2}{3} r.p.m. 'Collaro' H.F. automatic inter-mix changer. Illuminated cabinet interior. Compensated volume control. Silent-closing pneumatic lid. Elegant, beautifully finished cabinet in light or dark tone, with ample





PHILCO (Gt. Britain) LTD., Romford Road, Chigwell, Essex



wanted; DELIU " DRE Fibred or Box No. HAYDS Conzerth Lighti equips 5542. LARWI Louis B Bedford, LINGU MENDI price.—G any mus earnestly or hire.-R.P.O. ment, Frient.—Cl THERE ur Tragainst s.a.e. for urge: DB1656/6 Concerto (DB4201/ Alguen Wilhelm Concerto D1037/41 W1597/9 Symphor 15430/3): Sonata K332 (S

Dece PERFE RECOR Covers (igain. E. A. Margi

Weldon, Edinburgh WOLF

120 PE

A LAB wanted, to 20s. c equipmen instruction way. Icase way. Ica-

Serenade (POL682 D-R2004 Vocals: DA1276 1 DB1196 DB5639 Cigna. (Will ox Box No. WANT Text Bo State pr Ayrshire WANT prior to WANT B2039, Davis Be

WANT (Prokodo (Mousso Threned DBS M Nevalty (Piltz) 8 Lonsde WANT

WANT Jetsam Sinatra No. 5535 ion-

45

son s, it as

alk-

SSCX

PERFECT.—180 rarities; Spani, Zenatello, etc.; also 23 complete operas (78); offers.—Box No. 5546.

EF-ORD COVERS.—3590 Swedish Kraft Record Cours (12 inch): new; cost £16 (receipt shown); hargain. £8. Buyer pays earriage; cannot apili order!—Amaricotta. 234 Canongate. Edinburgh. 8.

VOCAL RECORDS.—Robey, Hallam, Grossmith, Co-Optimists, etc.—Walters, 6 Gillsland Road.

WOLF SOCIETY, VOL. I, Cobbett's Cyclopedia Chamber Music, also rare Lieder. Please state wants and olfers.—Box No. 5562.

170 PETER DAWSON RECORDS for Sale.—Cross, 13

RECORDS WANTED

A LARGE NUMBER OF LPs, MPs and 45s always wanted, in finest condition. For best issues we pay up 100. co. 20 pt. 100 p

GUS CHEVALIER of Windmill Theatre, has anyone

GUS CHEVALIER of Windmill Theatre, has anyone any records of this artist?—Box No. 5855.

GWEN CATLEY. Bioles (Maria Wiegenlied—May Reger), read candition.—J H. Cork, 360 Liverpool Read, Cross Heath, Newcastle, Staffordshire.

HAYDN QUARTETS Op. 33, Schneider; Op. 64. Sonserthaus on American LPs. State price.—Devoy, 11 Lightburn Road, Cambuslang, Lanarkshire.

I TAKE CLASSICAL 78s in part exchange for new LPs or equipment. Send details and s.a.e. for reply.—Box No. 5542.

J. 5542. LARWOOD, LEG THEORY. Columbia. Waller, St. puls Bisss, R.M.V. B\$501.—63 Crescent, Ampthill,

MINIOTAL LINGUAPHONE COURSE wanted in French, complete and in good condition.—Wrigglesworth, 79 Ring Road,

LINGUAPHONE COURSE wanted in Prench. complete and in good condition.—Wrigglesworth, 79 Ring Road. Leeds, 12.

MENN: ELSSOHN'S FOURTH. Columbia 32.6106: state price.—G. Hardwick. Box 50. Limbe, Nyasaland.

PRIVATE USE ONLY. A tape recording or record effect.—G. Hardwick. Box 50. Limbe, Nyasaland.

PRIVATE USE ONLY. A tape recording or record effect.

PRIVATE USE ONLY. A tape recording or record effect.

R.F.O.—Dance Rhapady No. 2—DB451. Great Blope and the price paid for purchase or hirs.—Brydone, Redstone, Kearsney, Dover, Kent.

R.F.O.—Dance Rhapady No. 2—DB451. Great Blope sent.—Clarks. 318 Stoney Stanton Road. Coventry.

ER.F.O.—Dance Rhapady No. 2—DB451. Great Blope sent.—Clarks. 318 Stoney Stanton Road. Coventry.

ER.F.O.—Dance Rhapady No. 2—DB451. Great Blope sent.—Clarks. 318 Stoney Stanton Road. Coventry.

ER.F.O.—Dance Rhapady No. 2—DB451. Great Blope sent.—Clarks. 318 Stoney Stanton Road. Coventry.

ER.F.O.—Dance Rhapady No. 2—DB451. Great Blope sent.—Clarks. 318 Stoney Stanton Road. Coventry.

ER.F.O.—Dance Rhapady No. 2—DB451. Great Blope sent.—Clarks. 318 Stoney Stanton Road. Coventry.

ER.F.O.—Dance Rhapady No. 2—DB451. Great Blope sent.—Clarks. 318 Stoney State State Price; boxes sent.—Clarks. 318 State Price; boxes sent.—Clarks. 31

MANTED.—Complete Russian Lanuage Course, with ext Books, good condition. Preferably H.M.V. Records, ate price.—Houwaart, 63 Boydfield Avenue, Prestwick,

Ayrahire.

WANTED—English and Foreign record catalogues prior to 1914.—Box No. 5524.

WANTED, FIRST ELECTRICAL RECORDING H.M.V. 826.9, 'Let it rain' 'All aboard for Heaven,' Meyer Davis Band.—Box No. 5536.

Davis Band.—Box No. 5836.

WANTED in good condition—H.M.V. Scythian Suite (Prokofter) D8551.3. Dance of Persian slaves (Mousocrasky) D8450. Gerontius (Prelude) C3435. Threnody (Hemming-Collias) C3427. Francesca Pt. 5 DBS 3460. Columbia—Galop (apparitions) DX1568. Newlay Pt. 1 LX860 or LX 8550. Decca—Symphony (Pitz) K1680. Petite Suite (Roussel) AK1644.—Lloyd, 8 Lonsdale Avenue, Wembley.

WANTED.— Layton and Johnstone record, title "Every Sunday Afternoon."—T. M. Davies, 13 Parc Howard Avenue, Lianelly.

WANTED.—Layton/Johnstone (Col. 4304); Flotsam/Jetam (Obl. 4996); Alice Faye (Bruns. 02516); Frank Sinatra (DB2202); Vanessa Lee (H.M.V. B10032)—Box No. 5538.

WANTED—Noel Coward recordings. B9336, B9435, B9230, B9433, B8234.—Jean Webster, 16 Amesbury Road, Moseley, Birmingham, 13.

Moseley, Birmingham, 13.

WANTED—Pussy (Harry Roy); Medleys of favourites by Alice Delysis, Jack Buchanan, Gertrude Lawrence, Clarice Mayne, Edith Day, Melville Gideon, Violet Loraine, Vesta Victoria and other music hall and musical comedy stars. Also Medleys and Selections from shows by Jack Hylton, Savoy Orpheans or Geraldo. Also Paul Whiteman's Hot Lips, Everybody Step, Way Down Yonder in New Orleans, etc. Also C. B. Cochran Fresents, etc.—Reply to Box No. 8521.

EQUIPMENT, ETC., FOR SALE

ACOS G.P.20 ARM with HOP39, standard and LP Heads £3 10s. 6d. c.n.o.—Box No. 5540 A KLIPSCHORN LOUDSPEAKER CABINET £12. Cabinet of £165 Television £15, cost £40, both as new. —Box No. 5552

—Box No. 5852

A.M. TUNER SOUND SALES as new £12. Acoustical QA Amplifier 10 w and 12-in. B.T.H. Speaker £9 o.n. o.17 Strode Orescent. Sheerness.

AEMSTRONG A.18 AMPLIFIER and Pre-amplifier; complete; as new; unused; boxed. £28 10s. Also Goodmans Audiom 60; bass model; as new; unused; boxed. £75 Tiss.—40 The Vale, London, N.W.11. Meadway 3728.

AS NEW.—Electrogram (£396) fitted new Leak Tuner, L/12 Amplifier, Varisiope £65.—Box No. 5549. AXIOM 80, £16. Axiom 22 MK11 £10. Both unused. Box No. 5557.

—Box No. 5557.
AXIOM 150 Mk. II in W/B Senior corner reflex cabinet; perfect condition. £17.—85 Raleigh Road, Bristol, 3.
BEAU-DECCA RADIOGRAM.—Bird-eye Maple cabinet. Most recent three-speed model. Imn Offers to: Box No. 5558.

Officts to: Box No. 5858.

REAUTIFUL Queen Anne style Radiogram Cabinet, unused £18 Leak TL/12 Amplifier, Varialope £22. Leak V/S Tuner, unused £18. Box No. 5858.

B-J ARM, Goldring Cartridge S/Diamond Numetal Case. £5 10s.—47 Wheatcroft Road, Liverpool. 18. Busset RADIOGRAM R.G.594. 5 valves, fitted with Cartard Auto Record Changer, 78, 45, 33 r.p.m.; excellent condition. £30 ee offer.—Bingham, Hayes Farm, Beckley, Sussex. Tell.: Brede 345.

CHAPMAN FMS1. Mk. 11 Tuner, As new. £15.—Thorn. 55 High Street, Watford.

CHAPMAN S.44.V.S. TUNER. Cost £16; perfect. £6 10s.—38 Highfield Road, Bradford, 2, Yorkshire.

COLLARD RC54 Changer in original packing. £7.—

[6] 10s.—38 Highfield Road, Brautotu, a, 10s.

COLLARD RC54 Changer in original packing. £7.—

Milner, 196 Mesdvale Road, Ealing, W.5. PER 0346.

COLLARD S.SPEED 3/544, Studio P Pickup, maker; arehaul, £6.—Sturch, 17 Farm Avenue, Harrow.

CONNOISSEUR THREE-SPEED complete; three pick-ups (fitted diamonds) transformer; perfect condition. £30 o.n.o.—Cooper, 36 Bradmore Way, Brookmans Park, Hatfield.

Hatfield.

CONNOISSEUE 3-SPEED Transcription Motor with Super Lightweight Pickup LP and 78 Heads and spare LP upon Lightweight Pickup LP and 78 Heads and spare LP and 78 Heads and spare LP and 78 Heads and spare LP and 18 Heads and Simmondiey Lane, Glossop, Derbyshire. Tel. 648

CONNOISSEUR 3-SPEED transcription motor. £18. Wanted, Acoustical PM tuner in first class condition. Phone: Erith 6488 or Box No. 5560.

D.C. MAINS 280-289 v. — Luxurious Custom-built Amplifier. Nine valves, variable slope, enormous fexibility. Superhet tuner. £30; including seven spare valves; demonstration gladly. Wanted—Quad II Amplifier, Leak tuner.—Lowes, 20 Aberdour Road, Goodmayes, Ilford.

DECCA COENER HUM.

Super 8, 15 ohms. £10 10s. Player/Ampliants

£3 10s.—Imperial 4234.

DECCA CORNER SPEAKER, 3-speed Deccalian, £15 each.—10 Hill Street, Sandown I.O.W.

DECCALIAN.—Three speed Autochanger, XMS heads, perfect condition, £25.—Keeble, 10 Bellamy Street, S.W.12. DECCA CORNER HORN (Weyroc) with Wharfedale aper 8, 15 ohms. £10 10s. Player/Amplifier Cabinet,

perfect condition, 2.25.—Keeble, 19 Bellamy Street.
London S.W.12.
DECCA XMS Heads.—Perfect, 78, with sapphire, LP
with diamond, £5.—Ellis, 1 Roland Gardens, S.W.7.
DECOLA AMPLIFIER and quality Console Cabinet
£25, cost £52 10s. 0d. recently, offer considered.—Box
No. 5550.

0. 5550.

DUAL CONCENTRIC Tannoy 15-in. Loudspeaker, cossover, large corner Cabinet £32.—Box No. 5551.

ELIZABETHAN TAPE RECORDER. Condition as new a maker's original carton, with tape. £45.—Millwood,

ELIZABETHAN TAPE RECORDER. Condition as new in maker's original carton, with tape. 245.—Millwood, 306a Thornton Road, Croydon. Surrey.

"EXPERI" TWO FIECE Record Reproducer in wainut; treble and bass Wharfedale speakers in corner cabinet, 3-speed motor. Diamond and Thorn needle pickups. For demonstration, Phone: Maryland 1187/8/9.

FERGUSON RG166 Radiogramophone, 7 wats output, Garrard 3-speed autochanger, separate LP and 78 heads (new stylii), carefully used and as new. Deliver personally any reasonable distance, £35 o.n.o. Phone: Erith 6458. or Box No. 5559.

FOR SALE—E.M.G. Mark IV Table Gramophone with interior horn; in excellent tone and condition; with maker's table; what offers"—i. Downs, 12 The Close, Woodstock Avenue, Sutton, Surrey.

FOR SALE.—Lowther D.T 4.L. Radio Tuner, £20. Perfect.—Hayward, 30 Croftdown Road, Harborne, Birmingham, 17.

GARRARD Re58 AUTOCHANGER, two Decca heads.

GARRARD Ress AUTOCHANGER, two Decca heads, toclient condition, £10.—Faber, College Hall, Charter-puse Square, E.C.1.

GARRARD TB UNIT, HGP35 heads; also miniature magnetic; scarcely used. £14 bill shown. £8 delivered.—Benson, 44 Wilding Road, Wallingford, Berks.

GARRARD III AUTOCHANGER, Collaro Transcription Cartridge; perfect condition; new stylii; seen London, £8.—Box No. 5520.

GINN "EXPERT" external horn table model; electric motor; excellent condition; offers?—Tambling, 18 Sunnybank, London, S.E.25.

GRUNDIG TAPE RECORDER, latest TK820, unwanted, rift, as new, canvas cover, accept £80, near offer.—Box vo. 5544.

GRUNDIG TAPE RECORDER—TE819.—Com verhauled, £70 or near offer; seen London.—Bo

GRUNDIG TK12 RECORDER with GDZ Microphone; little used, perfect condition £58. Jason FM Tuner 10 gms. BJ Shell with Collaro Transcription insert £1 10s. 0d. Quad R10 Plug 7s. 6d. (London). Box No.

HARTLEY 215 SPEAKER, mounted substantial baffle 30-in. square. Sound Sales DX+1 Radio Unit, Offers-49 Kelross Road, Highbury, N.S. CAMonbury 537-49 Kelross Road, Highbury, N.S. CAMonbury 537-60 Kelross Road, Highbury, N.S. CAMONBURG, STANDARD CONTROL STANDARD CONTROL SEARCH SEARCH STANDARD CONTROL SEARCH SEARCH STANDARD CONTROL SEARCH SEARCH SEARCH SEARCH STANDARD CONTROL SEARCH S

JASON TURNTABLE fitted with Decca arm, LP and , sapphire heads, £10.—Lamb, 77 Cheviot View.

Ponteland.

RELLY RIBBON \$\frac{1}{2}\$ ars. G.E.C. Metal Cone 6 gns.; both as new; London demonstration.—Box No. \$517.

LEAK TL10 AMPLIFIEE and Point-one Pre-Amp. Connoisseur Jekeup with two heads; G.E.C. Metal Cone Speaker in hexagonal cabinet: as new, oos £95. £60 cn.o., or might separate.—Box No. 5523.

LEAK TL10 AND PRE-AMP housed in grey enamelled case; mint condition. £18.—Fossett, 24 Reynolds Close, N.W.11. Meadway 2886.

LEAK VARIABLE SELECTIVITY TUNER, L.M.S. wavebands, excellent condition, £12.—Hughes, 16 Cxford Road, Wallasev.

LEAK VARI-SLOPE I, perfect, £5 10s.—Eaton, 18 ount View Road, London, N.4. MOU 5787.

mount view Road. London, N.4. MOU 5787.

LEAK V.S. TUNER in perfect working order; best over £12.—Box No. 5514.

LOWTHER SPEAKER—latest model TPI in contemporary sapele mahogany (cost £98); £65 o.n.o. Garrard 301 £18. B.J. Super 90 (cost £18 £8.) £19. All items as new; view and collect West London area.—Box No. 5527.

5527.

NON-RESONANT EXPONENTIAL air column enclosurs, complete with as new Tannoy 15 in. Concentric Unit, size 36 in. x 24 in. x 18 in. £39 10s. 0d.—Box No. 5554.

PERFECT ROCERS MINOR MKH £8. Deca "H" Head £1 or offers.—Whitehead, 99 Birkby Hall Road, Huddersfile.

Huddersfield.

PLUS-A-GRAM, Console model. Garrard three-speed non-auto unit; perfect condition. £12 o.n.o.—Acorn 8307.

PORTOGRAM A28 three speed portable record reproducer. Collard auto-changer, extension speaker socket. Excellent condition, cost £30. Accept £20.—Maguire. 375 Main Road, Broomfield. Chelmsford.

PYE BLACK BOX, autochange, as new cost 43 gns., accept £35. Genuine. Moving to D.C. area.—Reid, 26 Royston Road. Bearsted, Kent.

PYE HF.12 Reproducer, comprising PF.91 Amplifier Collaro Transcription, Concerto Speaker, in matching cabinets; 6 months use only, cost £210.—Offers to Box

No. 5556.

QUAD I AMPLIFIER and Control, LP/SP Compensator; perfect. £17.—Box No. 5525.

ROGERS CORNER HORN complete with Goodman's 102 Axiom Unit; perfect condition. £22; real snip.—Hillman, 69 Sturgess Avenue, Hendon, N.W.4.

SALE—B.S.R. 3-SPEED MOTOR and Acos pick-up with two heads; little used. £4.—I Ruland Avenue, Poulton-le-Fylde, Blackpool.

SANDFILLED BASS PEFFEX CORNER BAPPER.

je-Fylde, Blackpool.

SANDFILLED BASS REFLEX CORNER BAFFLE;
made precisely to Wharfedale Specification; fitted new
WB Stentorian HF9102 speaker; perfect; £10. Evenings.
—21 The Chine, Muswell Hill, N.10. Tudor 3718.

SPEAKER.—12-in. W.B. Concentric Duplex; hardly
used. £9.—Markham, 48 Bushmoor Crescent, London,

used. S.E.18.

S.E.18.
STENTORIAN THREE SPEAKER system in Wainut cabinet, 30-22.500 c.p.s., £9.—Edwards, 63 Rosebery Avenue. London. E.12.
SYMPHONY No. 1 AMPLIFIER plus remote control panel £7. Wharfedale Super &cs. £4. Both 3 ohms and in perfect condition.—Telephone: Speedwell 9533. TANNOY VARILUCTANCE CARTRIDGE on B.J. Arm damond (LP) Sapphire (78) £12 10s. — Ayres, 236

TANNOY VARILUCTANCE CARTRIDGE on B.J. Arm Diamond (LP) Sapphire (78) 212 10s. — Ayres, 236 Cowley Road, Uxbridge.

TANNOY 12in. DUAL CONCENTRIC SPEAKER in corner Cabinet, £40. Quad II Amplifier and Jason FM Tuner, £45: Goldring 500 Catridge and arm, £4. All as new. Phone: Chiswick 5219, evenings.

as new. Fnode: Chiswick 5219, evenings.

TAPE RECORDER WYNDSOR.—With MIC, Tapes; as new; absolute bargain. £35.—Box No. 5530.

TRIXETTE RECITAL CONSOLE, latest auto model. Diamond L.P. Stylus. Eight months occasional use. Offers to Box No. 5555.

Offers to Box No. 5555.

T.S.L. F-M TUNER, as new from factory, self-powered, £10. Garrard 72A, 3-speed, 2 Acos heads, as new, unused. maker's carton, £9 10s. 0d., Coliaro 3RC531, 2 Acos heads, little used, £6 10s. 6d., Wharfedale Bronze 10in, speaker, as new, boxed £3 10s. 0d.—41 Newton Rosad, Cambridge, Tel. 59237.

TWO MATCHED AXIOM 80's in magnificient contemporary walnut console larged and fitted Acoustical Resistance Unit. £50. Axiom 90, as new and unused. £18. Axiom 150 Mc.il, as new and unused. £7 10s. 0d.—Bowden. 317 Staines Road, Twickenham. Middx.

VOETEXION 28, Three-head Tape Recorder. with cover. Superb instrument, as new £79.—Box No. 5864.

over. Superb instrument, as new, £79.—Box No. 5564.

WEARITE TAPE RECORDER complete £33. Record layer with 12 w Amplifier £21. Walnut sand-filled riner baffle with HF1012 w.B. speaker £12. T.S.L. M. Tuner £10. Bargains.—303 Bediont Lane. Feltharn.

P.M. Tuner £10. Bargains.—308 Declaim todals Friends.

WEARITE 2B DECK unused. £31. C.J.R. Tape
Amplifier De £39. Vitavox 12:20 £8 108. Wharfedale
Super 8 £4 108. Connoisseur LP Head £2 10s. Acos
Crystal Mike: list £12 12s.; sell £6 68.—75 Laburnum
Road. Denton, Manchester. East 2094.

WHARFEDALE, AS NEW W19/CSB speaker in very fine
Walnut Reflex Cab.net, £18: bargain.—Seward, 19 Sunny
%cok Gardens. Croydon. CRO 2013.

WHARFEDALE SOLDEN CSB, 15 ohms, in corner
ceffector cabinet, £10.—HIT 5732.

WHARFEDALE SOLPER 8 in R.J. cabinet. £12 or
near offer.—M. Platnauer, Brasenose College, Oxford.

EQUIPMENT, ETC., WANTED

DECOLA TUNER UNIT wanted. Any condition.— Fernainha, 4/21 Southey Road, Brixton, S.W.9. G.P.20 FICK-UP; preferably arm only.—18 Palace treet. Canterbury.

treet. Canterbury.

HI-FI EQUIPMENT in cabinets complete required for

HI-FI EQUIPMENT in caninets complete required no ome use.—Box No. 5259.

PYE BLACK BOX, Cabinet only: state price, etc.— columes, 48 Commercial Road. Bulwell, Nottingham.

QUAD FM TUNER. Garrard 301 or Connoisseur renscription: Plek-up with Diamonds. Perrantl. Ortofon. eak: Speaker.—Hobbs, Grimley, Worcester.

Leak: Speaker.—Hobbs. Grimley, Worcester.
TUNING UNIT.—Long and medium. Super 3 Tweeter.
Gourlay, Springfield House, Wotton-under-Edge, Glos.—
WANTED. Black Box, non-auto, moderate price.—
78 Epsom Road, Guildford. Tel. 62145.

SITUATIONS VACANT & WANTED

ASSISTANT WITH EXPERIENCE required for record department: accommodation available if required.

Dyson & Son (Music Stores) Ltd., 10 Thames Street,
Windsor. Telephone: Windsor 122.

Dyson & Son (Music Stores) Ltd., 10 Thames Street. Windsor. Telephone: Windsor 123.

B.B.C. requires men (British) as Technical Assistants in Television Operation and Maintenance Department. Applicants (20 to 25 or up to 30 years. Mathematics and Science and have completed National Service. They should have an interest in electronics or microphone techniques. Appreciation of such of the latter work would be an advantage. Such as the work anywhere in U.S. Starting sales willing to work anywhere in U.S. Patarting sales willing to work anywhere in U.S. Patarting sales willing to microphone sheet of the sales of the sales will be sales and the sales will be sales will be sales with the sales of the sales of the sales will be sales will be sales with the sales of the sales will be sales will be sales will be sales with the sales will be sales with the sales of the sales will be sales will b

EXPERIENCED GRAMOPHONE RECORD ASSISTANT required; commencing salary £8 per week; pension scheme.—Lyon & Hall, 92 Western Road, Brighton.

Scheme.—Lyon & Hall, 32 Western Road, Brighton.

INTELLIGENT GIRIL required to assist in organising gay new enterprise connected with food and modern music. Everybody learning including the "boss." Must be prepared to work with a capital "W." Please write stading age and anything useful to—Box 337 Erwoods Ltdd., 311 Piccadilly, London, W.1.

MANAGER OR MAYAGERESS required for new

LAd., 211 Plecadilly, London, W.I.

MANAGER OR MANAGERESS required for new gramophone record shop shortly to open in Southampton, and the shortly shop shortly show the shortly short nusiness, including stock control. Opportunity to become conversant with all aspects of post before present Manageress retires. Excellent salary and prospects.—Write, giving details of experience, present salary, etc., to Box No. 3569.

to Box No. 5569.

SALES EXECUTIVE.—A young man of considerable drive and initiative is required to promote the sales of popular music records produced by a major recording company with studies in London. Candidates with a first-class sales background should possess an extensive knowledge of modern popular music and show ability companies and lead an expanding team in a highly competitive field. The salary offered is related to age said experience, with bonus and pension benefits. Replies in confidence about be addressed to Box No. 5467 justing reference B-885.

MISCELLANEOUS

BRITISH SOUND RECORDING ASSOCIATION.—
Applications for memberahip are invited from all who are interested in high quality reproduction and sound recording and allied subjects. Meetings are held in London, Manchester, Portsmouth and Cardiff. The Journal of the Association "Sound Recording and Reproduction" is issued quarterly to members. Our own and other publications (including our test discs), are available to members, and there is a Lending Library and Information Bureau, etc. Details and membership application forms are available from—Hon. Membership Secretary, H. J. Houlgate, A.M.I.E.E., 12 Strongbow Road, Etham, S.E.9. cretary, H. J. Ho

ROSA, SICHAM, S.E.S.

ELECTRONIC ENGINEER AVAILABLE. — Repairs, advice, modifications and supplies. Anywhere, Anytime.—Woollett. Telephone: FORESt Hill 2537.

FOR SALE.—"The Gramonhone" (MacPownlett)

The Gramophone (May-Derch, May-July, 1955); offers.— January-March. rkside, Cambridg ORD COLLECTO

COLLECTORS EVERYWHERE!—Send for particulars of The Disc Society. Benefits include Infor-mation Bireau dealing with members' inquiries on all topics connected with record collecting. Free Pen poics connected with record collecting. Free Pen riendship Column, Quarterly Magazine advertising embers' records wanted and for sale, Monthly News etter, Bargain-Record Offers, and "Getting the Best at of Your Records," a booklet of absorbing interest.—frite The Secretary, The Disc Society, 70a London oad, Squthend-on-Sea, Eusex.
SIKTY-FIVE COPIES "THE GRAMOPHONE," from 51: 70 Record Catalogues, from 1937: Autographed rogrammes, Caruso, McCormack, Biographies, Goldenser, Carborough, Car Friendship Letter, Bars out of Your

rogrammes.

arborough.

"THE GRAMOPHONE"! January 1948 (March missg) to December 1953; also Gramophone Shop Record
pplement, January 1949 to December 1953, All perfect,

"THE GRAMOPHONE." July, 1954—Sept., 1956; offers?—Stark. 4 Meadowcroft Close, East Grinatead.
"THE GRAMOPHONE." Vols. 27 to 32 inclusive; With indices—bound; offers.—Nixon. 65 Westeliffe Drive.

lisckpool.

"THE GRAMOPHONE." VOLUME ONE.—Very rare, nbound, perfect condition, offers.—Minter, 37 Cassiobury live, watford, Herts.

"THE GRAMOPHONE," volumes 27-30 (bound); June, 953 to January, 1936 (loose); offers.—Summerfield, 68 lienheim Crescent, Luton,

THE TRADE MARK No, 744339 consisting of the word Jokki and registered in respect of indexing devices or gramophone records was assigned on October 10, 956, by Frederick William Maurice Power of 38 South-can Gardens, Wimbledon, London, S.W.19 to Power und & Co. Ltd. of 13 Bedford Row, London, W.C.I. Fithout the goodwill of the business in which it was hen in use.

WANTED.—The bound and indexed volumes 32 and 33.

J. Graham, 131 Queens Road, Richmond, Surrey.

WOULD ENTHUSIAST assist boys' Club. Central London. in assembling Hi-Fi equipment?—Graham, 4 Maunsel Street, London. S.W.1.

TRADE

Rates for this section--ninepence per word-with a inimum charge of pine shillings. Goods advertised in this section are available to all

A "BACK TO WORK" ANNOUNCEMENT.—Record Specialities are now functioning again, after a long lay-off owing to illness. Send for bargain list of LPs, including many rare American and Continental discs, to 10 Turner Close, London. N.W.11. An unconditional money-back guarantee is given with every record sold. Details of our "Pound-a-month-plan" credit scheme. sent on request.

A BALANCED OFFER for all Classical LPs up to 21s. for certain issues in new condition.—Ives, 110 Magdalen Street, Norwich.

"A BARGAIN BASEMENT."—500 Classical LP dises, all splendid condition, reasonable prices, list.—G. D. Melvin, 5 Derby Street, Glasgow, C.3. Western 8133.

ABBOTT, BATTISTINI, MAUREL, De Luca, ther early originals for sale, See silvertise her early originals Vocal-Art."

A BETTER PRICE FOR YOUR LPs.—We urgently require Jazz, Classical and Popular LPs. also Jazz 78s. Send records or list now.—Pinner Sales/Service, 122 North Street, Romford, Romford 5786, also at Arcade, High Road, Chadwell Heath. Sevenous 7737.

A BIG FREE LIST of records and books including imported LPs and 78s. Please request vocal or non-vocal. Special (tax free) service for overseas collectors; inquiries welcomed.—Renton, Tiptree, Colchaster, Essex.

ABSOLUTE TOP PRICES paid for rare operatics, G. & Ts. Fonos. Zonos. DBs (Abendroth-Fabbri, etc.).—A. Kreike, 1 Dorchester Avenue, Prestwich, Lancs.

A FREE LIST of LPs in perfect condition, excellent selection, very reasonable prices, from the largest shop of its kind in Scotland..." The Record Exchange," 46 South Clerk Street, Edinburgh.

AGATE & CO. LTD. '7 Charing Cross Road, London, W.C. 2. Record and Reproducing Equipment Specialists, can supply records and equipment reviewed in "The Gramophone." Prompt delivery service. Purchase tax

AMERICAN MAGAZINES. — Year's subscription Audio "38s., "High Fidelity "50s. Specimen cripin. . and 5s. each. Catalogue free.—Willen Ltd. (Dept.), 9 Drapers Gardens, London, E.C.2.

15), 9 Drapers Gardens, London, E.C.2.

A SINGLE DISC or a complete collection purchased for ready cash, LPs or 78s. — Olibbe' Bookshop, a Mosley Street, Manchester. CEN. 717s.

A SPECIAL OFFER CLOSING SOGN—Prof. grade Tape, 1,209' 22s. 8d. on 7° spoul (21s. each. 6 and above): 1s. 6d. p.p.; all brand new; unused; guaranteed above): 1s. 6d. p.p.; all brand new; unused; guaranteed for several months; the finest standard tour swer brade for several months; the finest standard tour swer bradeness. Call and bear our studio recordings on the fines tape, you will be surprised! "Ereica" Studies (between the contract of th

elow).

BARGIN OFFER.—Up to 22s. 6d. for 12-in. LPs.
uplicates, etc., any quantity.—Molvin, 5 Derby Street,
liasgow, C.3. Western 8133.
BIG CHRISTMAS REDUCTION on all discs in this
nonth's "Vocal-Art" advertisement.



This Journal offers you the largest audited circulation of any Monthly Gramophone Magazine in the World.

The average net sale for the period January to June, 1956, was 66,979 copies.

DUODE YOUR REST XMAS GIFT TO YOU

(or indeed to anyone else)

Choosing your own Christmas present is usually one of the problems set by the family around this time, and it can be a real headache. But there is an easy solution for anyone who appreciates good quality records, or television. Just ask everyone to together and get you a new Duode 128-C; you can all enjoy and go on enjoying for a very long time the fruits of this fine thought.

The new Duode I2B-C SOUND UNIT frequent range is over 20-16,000 cps., plus the unique builtrange is over 20-16,000 cpt., plus the unique built-in feedback giving crystal-clear transients, pin-point definition and positively no boom or whiskers. It can tell the truth very softly or shake your room with organ thunder, but always giving you the supreme, lasting enjoyment of

CLEARLY NATURAL SOUND

Whether you live in flatlet or mansion, the Duode 2B-C will increase pleasure for you in the coming nonths and for many years to come.

Write now for details of our special Xmas gift plon.

DUODE LTD.

3 NEWMAN YARD, LONDON, W.I

BORROV pon require unwanted symphonics Orchestral, Details 3d. Victoria Pi BY THE stockists wither Innedesign suppacted of the state of the m. each. Wellesley

Decem

CASH B par 10-in. passical. Pack wel Road. Sout CETBA

CHRISTY subscript ning ye interesting

Photograph Todor, Bry hundred 76 Place, Mos Tel.: AUG CLASSIC confidence for the le

No callers .-COME TO longplaying Classical a rates, and fists, Open 18-1, One Gate Books Classical COMPLE'

requirement porating of economy sy A.M./F.M. TID. £14. A system. As by appoints Westhougto

McCormack Established CONSULT Advice give Leading m Pickups and E. J. P. Sc DO YOU

Sought, Sol A. Kreike, EDINBUR Clerk Stree 78 sets. cabinets; Fritis, large invited. Se prices, class

FERROGI classi Used Pull and Actively es advise on ta needs. Cat Therapists, efficiently e long experi Recorders, Q.25 Record win mixer.

TAPE/DIS studio and (1949), Rec ECCles 16 A.R.M.C.M.

BEAR T (Classical a performance of over two Bookstalls, Publishing

HI-FI IN complete u Buffdings, I

HIGH PR 21s. 6d. for list first. Harromete.

JAZZ, CI

Ef-we are applete with g into any west priced ther makes

men copies

purchased ookshop, 8

uaranteed

l-in. LPs,

os in this

rgest

nthly

the

eriod

6,979

else)

e, and

radio, o club ; then ry long

quency

n-point ers. It m with preme,

Duode

t plon.

.

BORROW AND TRY . . Before you buy that record you require. You may save yourself pounds from buying unwanted records. Every possible tasts catered for. Symphonies, Opera. Ballet, Plays. Poetry, Light. Orchestral. etc. Write. call or 'phone (Tel. 47786). Details 1d. stansp.—N. Staffs Record Library, 23 & 27 Victoria Place, Penton. Stoke-on-Trent.

Victoria Place, Fenton, Stoke-on-itent.

BY THE TIME YOU SEE this advertisement all our seeksta will carry the new GRAMVELOPE (F) Polyheme inner Sieves in all sizes of novel and practical process of novel and practical process. The seeks of our new very low prices per seeket of one dozen: 7-in. 2s. 6d., 10-in. 3s. 3d., 12-in. 6d. GRAMPOO Antistatic 3s. 3d. per bottle; GRAM-PONICE Record Sponge 2s. 6jd. each. GRAMOFILE de Luze Record Index 18s. 3d, each. GRAMOFILE Junior B. each tax paid. — Franell Laboratories Ltd.. 117 Wellesley Court, Maida Vale, London, W.9.

CASH BY RETURN OF POST,—10s. each paid for pur 10-in. LPs. 12s. 6d. each for 12-in, jazz, popular or dastcal. Good condition essential. Also 45s required. —Pack well and send to H. Jarvis & Son. 132 London Road. Southend-on-Sea, Essex.

CETRA SETS 50s. RECORD. Latest issues. Other foreign and English sets at reduced prices. See advertisement "Vocal-Art."

CHRISTMAS IS AT HAND.—Give your special friends a subscription to the Ristic Record Library for the goming year. Send 21d. stamp for details and our interesting catalogue.—53 Britwell Road, Burnham. Rocks.

CINEMA ORGAN SOLOS.—12 in. Vynilite LP issues.
Photographic Jackets, 33s. each. Post free. Stanley
Tador, Bryan Rodwell, Geraid Shaw, others. Several
bundred 78s available. S.A.E. leaflet.—Marsh, Little
Flace. Moss Delph Lane, Aughton, Ormskirk, Lancs.
Tel.: AUG 3102.

CLASSICAL LPs.—Even connoisseurs may order with confidence our as-new copies at 28s. 6d. each and less; for the less pernickety and the impecunious our list beloides others less perfect at low prices—write for copy. 8c callers.—R. J. Potts. 6 Park Road, Harrogate.

COME TO US for the finest selection of secondhand longlaying records. Many foreign and interesting susers. Immaculate condition and reasonable prices. Classical and popular. We purchase at the highest nies, and generous allowances for part exchange. No liss. Open daily including Saturday 10-6.30. Thursday 19-1. One minute from Notting Hill Gate station.—Gate Bookshop, I Ladbroke Road, W.11. Park 5108.

Gate Bookshop, I Ladbroke Road, W.II. Park 5108.

COMPLETE HI-FI INSTALLATIONS to suit your
requirements. Pitted furniture our speciality incorporating our "Maxtone" loudspeakers. This month's
commy system: Leak TL/10, Point One 27 gms. Jason
AM./FM. 27 gms. Wharfedale Golden GS/B, Whiteley
Till. £14. Perrograph 76 gms. Four free tapes with
system. All Hi-Fi equipment supplied. Demonstrations
by appointment.—High Fidelity Developments, 19 Market
Wathougton, Lancs. Telephone 2325.

CONNOUSELIE RECORDS. Second re-issue of

CONNOISSEUR RECORDS. Second re-issue of McCormack records, lists free.—The Gramophone Stores (Established 1920), Johnston's Court, Grafton Street, bublin.

CONSULT US before you buy High Fidelity Equipment.

Africe given, special equipments built to your order.

Leading makes of Ampliflers. Gramophone Motors.

Pirups and Loudspeakers supplied. Prompt Attention.—

E. J. P. Sound Systems. Oulton Broad, Lowestott.

BOUNT WANT a square deal for operatic reco.ds?
Bought, Sold and Exchanged, then send for free lists.—
A. Kreike, 1 Dorchester Avenue, Prestwich, Lancs.

EDINBURGH. "The Record Exchange," 48 South Clirk Street, is open to buy records of all speeds except 78 sets. We also buy three-speed players; record cablets; French Linguaphone courses, etc. Any quantities, large or small; shop stocks boucht, inquiries mitted. Send for free list of mint LFs at bargain prices, classical or popular and jazz.

prices, classical or popular and jazz.

FEREOGRAPH TAPE RECORDERS—The best in their class! Used and supplied by this studio for many years. Full and convincing demonstration by appointment. Actively engaged in professional recording, we can advise on the best recorder and accessories to suit your needs. Cathedrals, Schools, Musicians, Hospitals, Speech Therapists, Industrial Users, Scientists, all are being efficiently equipped by this studio, benefiting by our long experience as one of the oldest members of the AP.R.S. Microphones (as used in B.B.C. TV), Disk Becorders, Blank Disks, etc. One only; Coanoisseur Q.S Recording/Playback Amplifier for LP and 78 with win mixer. £35; checked by makers.

TAPE/DISK Service, especially LP Microgroove, full studio and mobile service.—"Eroica" Recording Studios (1949). Recorder House, Peel Street, Eccles, Manchester, ECCles 1624. Musical Director, Thurlow Smith. AR.M.C.M.

HEAR THE LATEST INTERNATIONAL RECORDS (Clastical and Popular): the finest Opera and Concert Performances with European Radio. Programme details of over twenty-five Continental stations. Fridays. 6d. Bookstalis. newsagents. Specimen copy 6d.—Eurap Publishing Co. Ltd., 137 Blackstock Road, London, N.4.

MI-FI IN SUSSEX. Every possible requirement for Bi-Fi Transcription Motors, Pickups, Ampliflers and complete units.—Bowers and Wilkins Ltd., 1 Becket. Bulldings, Littlehampton Road. Worthing.

MIGH PRICES OFFERED for used Classical LPs; up to its, 6d for 12-in. records in as-new condition. Send list flest. No callers.—R. J. Potts, 6 Park Road. Barrogate.

JAZZ. CLASSICAL & Popular LPs & 45s purchased up to half-price paid.—Ives, 110 Magdalen Street.

LARGEST MONTHLY SALES LIST in the world. 1902 originals to recent deletions of Schumann. Husch, Roswaenge, etc. See advertisement "Vocal-Art."

LONG PLAYING RECORDS.—New and Second-hand bought, sold and exchanged.—H. C. Harridge, & Moor Street, Cambridge Circus, W.1.

McCORMACK REISSUES (Ireland).—Write for lists to The Gramophone Stores (Established 1920), Johnston's Court, Grafton Street, Dublin.

OVERSEAS COLLECTORS,—Send for our monthly lists of Golden Age and other Vocal Records, cut-out Orchestral, Instrumental, Music-hall, and Personality Records, inported and hard-to-get LPs.—Ross Court & Co. (Canada', Dept. "D," 2098 Yonge Street, Toronto, Ont., Canada.

Ont., Canada.

"PHASE-IN" TWEETERS can convert your present speaker system to a modern "Hi-Fi" dual assembly at moderate cost. Complete in small handsome walnut veneered cabinet ready for use: no technical knowledge required. 15 ohm models using Goodman's Trebax and WB 100 observables and CT, rebax and WB 100 observables and CT, some seen to the convergence of the converg

RECORD COVERS.—Made of stiff boards, 12-in. 2s. 9d. per doz.; 10-in. 2s. 3d. per doz.; 7-in. 1s. 9d. per doz. Please add 1s. 6d. packing and carriage. Trade inquiries invited.—Young & Co., 194 Drayton Park. London. N.s.

RECORDS BOUGHT AND SOLD.—Highest prices paid for LP records in good condition. Jazz and classical for sale.—J. M. Solomons, 31 Beechcroft Avenue, N.W.11.

ROCOCO RECORDS.—Reissues on LP of the greatest vocal records of the past. Artists include Caruso (Zonophones and O.T.T.s), Gustav Walter, Pattl, Fabbri, Zenatello. Molba (early O.T.T.s), Tamagno, Elisabeth Schumann (Acoustic Operaties), Send for full details—2098 Yonge Street, Toronto, Ont., Canada or 92 Trafaigar Street, Brighton, England.

SOUTH AFRICAN SOLE AGENTS for I.R.C.C., F.R.P., Scala, Eterna, Roccoo.—Jack's Radio Bazaar, Mowbray, Cape.

TAPE RECORDERS, 2s. 6d, in & deposit, all makes; no interest, Delivery anywhers, £7, free tape, cash sales. 2 years H.P. No P/Tax, Machines hired, part exchanges, bought. Open 7 p m. Saturday, demonstrations. Largest sales in U.K.!! Brochures: Howard Photographic, 190 High Street, Bromley, Kent. RAV. 4477.

TAPE TO DISC RECORDING.—LPs 22s. (30 minutes), 78s 11s.: 45-hour service; mobile unit: comprehensive private recording service; S.A.E. leaflet.—Marsh, Luttle Place, Moss Delph Lane, Aughton, Ormskirk, Lanes. Tel. AUG 3102.

THE RECORD NEWS.—Collectors who remember this magazine will be delighted to learn that it is again being published with articles of permanent interest to all connoisseurs of the vocal art. Editors: H. P. Court and John Freestone. Inquiries—2008 Yonge Street. Toronto. Ont.. Canada, or Ross, Court & Co.. 32 Trafalgar Street, Brighton. England.

THE RECORD NEWS, magazine for vocal collectors, started again with articles of permanent interest. Editor, H. P. Court: European Editor, John Preestone. Contributors are many well-known personalities. Monthly magazine, mimeographed, subscription 42s. or \$6 annually. Payable in Sterling Area to Ross, Court & Co., 92 Trafalgar Street, Brighton. England, in Dollar Area to Record News, 2008 Yonge Street, Toronto, Canada.

V.H.F. JASON F.M. TUNERS, aligned and tested. Limited quantity available with valves at £8 10s.— D. Martin, 155 Hawthorn Road, Barnsbury, Woking, Surrey.

"VOCAL-ART" LARGEST MONTHLY SALES list in the world. Send Is. for 60 page Christmas edition containing rare vocals, Cetra sets, English LP Discographies, Biographies, Label-Information. etc. Overseas buyers welcomed. Yearly subscription 8s. Overseas Disyria Air Mail. Part Exchange welcomed.—Crawley, 246 Church Street, London, N.9. EDM 7760.

"VOICES OF THE PAST" (H.M.V. vocal recordings 1898-1925). Part 4 now ready; Parts 1, 2, 3 and index to Artists still available. 3s. 9d. each. post free; also "The L.S.D. of Record Collecting" (\$ 3, 3d. post free.—Oakwood Press, Bucklands, Tandridge Lane. Lingfield, Surrey.

WE WISH TO PURCHASE Gramophone records; collections for prompt cash; any quantity bought, Please send records or lists with your lowest cash price.

—E. D. Godley Limited, 2 Shudehill, Manchester. Telephone: Denngate 7105. Bankers: Midland Bank Ltd.

PRODUCT LEARNING TWO. BARKETS: Midland Bank Ltd.

"YOUR RECORD CHOOSING."—An invaluable aid to small classical collectors. Reviews and comments of old and new records to sasist collectors to enlarge their librations. Special members and December issues. Since copies 9d. (plus 2d. stamp). Introductory pamphlet and first three issues 2s. 6d. Annual subscription Ss. 6d.—Box No. \$553.

YOUR TAPE RECORDING transferred to Disc.—Queensway Private Recording Studios, 123 Queensway, W.2. BAY 4992.

W.2. BAY 4992.

15/- SECURES RECORDS.—Approximate value £5; balance 12s, monthly, H.M.V. and all others. Inquiries solicited for Record Players, Amplifiers, Remington-Rand Shavers, and any Electrical Equipment; similar terms.—Hamiltons of Bristol Ltd., 45/53 Church Road, Bristol.

2,000 PRE-WAR/FOST-WAR Recerds. Christmas offer. One free with every record purchased: 30 page list 2s.— C. S. Wiltshire, 6 Church Road, Epsom.

Q.M. RECORD SERVICE

We have gained through long experience a pre-eminent position amongst mail order record suppliers. Every month we add new customers to those whose regular orders we have met for years past.

All records FACTORY FRESH.

How important it is to get records free from blemishes that occur where others have tried them over.

- All LPs & 45s in GARDISK full size Polythene bags.
- Prompt mailing of any record in current supply.
- All LPs & 45s POST FREE in U.K. except single 45s.
- Free at about 4/5ths home prices.

TAKE CARE OF YOUR RECORDS

Careful storage of your records will be amply repaid both for convenience gained and the better condition which the records will preserve.

NORDYK UNIT CABINETS

These cabinets are convenient, moderately priced and allow for expansion of a collection. Each unit measures 20 x 14 x 14 in., available in striped walnut, light cak or medium mahogany, price \$7564. (carriage extra). Expossed plints \$764., wooden legs, \$32/6d., contemporary metal legs, \$2/80.

Nordyk Gram Unit Cabinets are uniform with the above and will house motor unit and amplifier and some tuners as well. £5.19.6.

Nordyk Speaker Enclosure, similar in size and finish to the other units, houses an 8- or 10-in. speaker. £5.17.6.

We shall be pleased to send details of the Nordyk Units and other record cabinets on request.

Record Carrying Cases

Stout fibre cases with handle and lock, at especially attractive prices.

For 50 12-in, LP Records; brown weave, maroonblue or black. 33/6 (pest 1/9). For 25 12-in. LP Records; grey weave, maroon or blue. 25/1 (post 1/9).

For 25 12-in, LP Records; grey weave, maroon or blue. 25/1 (post 1/9).
For 50 7-in, Records; grey weave, maroon, blue.
21/- (post 1/6).

Superior quality cases, covered rexine, with indices.

For 50 12-in. LP Records; 67/2 (post 1/9). For 25 12-in. LP Records; 39/11 (post 1/9). For 25 10-in. LP Records; 33/6 (post 1/9). In black, blue, red, green or lizard.

Record Shelf Cases

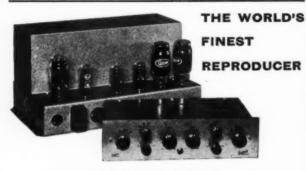
Stout leather board in red, black or blue. For 25 12-in. LPs 16/10; for 25 10-in. LPs 15/6 (post 1/9).

QUALITY MART

8 Dartmouth Park Avenue, London, N.W.5 GULliver 1131

De

EC



The Goodsell Custom Built

Williamson Power Amplifier with PFA Pre-amplifier

SEE AND HEAR THESE INSTRUMENTS AT

Mesers. B-K Partners Ltd., 229 Regent St., W.I The Classic Electrical Co., Ltd. Lwr. Addiscombe Rd., Croydon

Musicraft 20/22 High Street, Southall, Middx. 13 King Street, Richmond, Surrey

Desails from :

GOODSELL LIMITED

40 Gardner Street, Brighton I, Sussex Telephone 26735
JOHN LIONNET & CO. 63-43 Queen Street, London, E.C.4
Tel.: CITy 7167

Tel.: C

Season's Greetings

DIAMOND & SAPPHIRE STYLI for DECCA XMS "H", Collaro, Acos, Garrard, Goldring, Philips, Connoisseur, etc.

All LP records POSTED GUARANTEED UNPLAYED.

All ROGERS DEVELOPMENTS PRODUCTS.

STYLUS REPLACEMENT SERVICES

42 SOUTHEND LANE, LONDON, S.E.6

A COMPLETE LP POSTAL SERVICE

LP - MP - EP - 45 - TAPES

- Regular substantial free Catalogue, listing hundreds of perfect and imperfect LPs at all prices. Large Christmas Number now ready.
- Prompt service of guaranteed new LPe (all makes except HMV), Diskins included, post free, also tapes. Pience send cash and quote alternatives.
- 'One in three' approval service of new LPs for regular buyers-details on request.
- Your perfect LPs welcomed against new LPs or equipment of all kinds (up to 22/- each) or eash (up to £1). Any quantity; collection, or boxes sent. Quotation on receipt of list.

Callers welcome, but by appointment only.

K. S. HOLMAN 143 GREENWAY ICKENHAM MDX
RUISLIP 2518

PUT OFF BY POPS ?

The public wants Presley, so you'll hear him being played. But come inside: we have a comprehensive stock of the best in all types of recorded music, particularly

JAZZ ON

HIGH FIDELITY LISTENING FACILITIES

Open till 7 p.m. Fridays and Saturdays Q Z Q Q

MAKES
OF NEW
L.P's
GUARANTEED

unplayed, carefully examined, polythene packed, dispatched promptly to any part of the world. Post free in U.K., Tax free overseas.

CAN WE SOLVE YOUR
CHRISTMAS GIFT

PROBLEMS WITH THIS SERVICE ?

1956-7

Christmas Wishes to All

From

ANN KNIGHT

THE CHIMES music shop for musicians 65 Marylebone High Street, W.1.

RUSSIAN SYMPHONY RECORDS

Bolshoi Ballet, Oistrakh, etc. Exclusive titles available only from us

ITALIAN COMPLETE OPERAS

special recordings of Russian, Hungarian and French Music

COOK'S LTD. DUN LAOCHAIRE, IRELAND



RECORD CABINETS

By the INCH FOOT or YARD Write for catalogue of Cabinets for Records, Equipment, Speakers, and Pye

A. L. STAMFORD (Dept. Z 16) 28 College Parade, Salusbury Rd. London N.W.6

D

d. ny ee

?

us

TS

for d Pye

IONDON'S PERMANENT EXHIBITION OF MODERN AUDIO-ELECTRONIC **EQUIPMENT**

Versatile, Efficient, Dependable T.R. "MASTERLINK"



A BRILLIANTLY DESIGNED TAPE PRE-AMPLIFIER/CONTROL UNIT

A much-needed item of equipment for all who wish to use tape-recording decks to best possible advantage. The T.R. Master-Link, which is an exclusive product of Tele-Radio (1943) Ltd., may be used between any tape-deck and existing amplifier system to reproduce record and tape. Among its more important features

Frequency response ± 1 db from 20 to 20,000 cycles. Bias matching and speed equalisation.

Metering of signal and bias voltage.

D.C. Solenoid supply suitable for Wearite Decks. Separate power-pack. The instrument is in a totally enclosed metal case finished hammered gold, size $12^{"} \times 6" \times 8"$ deep.

COMPLETE WITH POWER - PACK

Leaflet available on request. • TRADE ENQUIRIES INVITED •

See and hear it in our Demonstration Room

- GOODS DESPATCHED BY 4 P.M. ON DAY OF RECEIPT OF ORDER (IN U.K.)
- GOODS SENT TO ALL PARTS OF THE
 - C.W.O., C.O.D. or H.P. Packing and Postage extra

 $adio^{\scriptscriptstyle (1943)}$



189 EDGWARE ROAD, LONDON, W.2 MADG API

A few minutes from Marble Arch

Our only address

Open all day Saturday (1.0 p.m. Thursday)



* TAPE EQUIPMENT

Simon SP/2 Recorder		***			£78	15	0
Ferrograph Model 2A/N	***	***		***	€79	16	0
Ferrograph Model 2A/NH			***		£89	6	0
Vortexion with Wearite 2A	Deck		***	***	£84	0	0
Vortexion with Wearite 2B	Deck	***		***	£99	0	0
Wearite Deck 2NA		***	***	***	£35	10	0
Collaro Deck, latest model			***	***	£20	0	0
Truvox TR7U Deck	***	***	***	***	£23	2	0
Lustraphone "Lustrette"	Microp	hone	***	***	£3	7	6
Lustraphone Ribbon Microp	hone	***	***	***	£9	19	6
Film Industries Ribbon Micr	rophon	e		***	£10	0	0
E.M.J. 1,800 feet		***	***	***	£2	10	0
Tapes by leading Makers: Re	eels, ac	cessori	es, etc.				

AMPLIFIERS

X AITH EITHERS			47		
Leak T/10 and "Point One" Pre-amp.	***	***	£28	7	0
Quad Mk. II Amplifier and Quad Control	Unit		£42	0	
Armstrong A.10 with pre-amp	***	***	£29	10	-
R.C.A. with pre-amp. Control Unit	***		£48	0	
Osram 912 (T.R. built to spec.)		***	£29		-
T.R. Williamson (built to spec.)	***	***	£29	15	
Rogers Junior with Control Unit		***	£26	0	0
Unitelex UL.3		***	£II	0	

→ LOUDSPEAKERS

×								
WHARFEDALE				GOODMANS				
10" Bronze CSB	€5	-	3	Axietta		65	18	
Golden Unit CSB	68	14	11	Axiom 150 Mk. II Axiom 22 Mk. II	***	415	13	Z
Super 8CS/AL	£7	6	11	Audiom 60	***	£10 £15	2	,
W12/CS	£10	5	0	T.S.L.	***	-	-	
W15/CS	£17	10		High Note Tweeter		61	19	6
Super 3 Treble Note Unit	46	19	11	High Note Tweeter 12" treble speaker unit		£14	17	
RJ/2 Enclosure (less				G.E.C.			_	_
speaker)				Metal Cone Speaker	***	49	5	
3-speaker corner cabinet	£73	10	0	W.B.				
3-speaker Sand-filled Baffle	£37	10	0	H.F.1012		64	19	,
TANNOY " Canterb	ury "	wi	th 12°	Dual Concentric 43	7	15		

Pick-ups by Collaro, Decca, Goldring, Acos, Leak, Tannoy. Transcription Motors by Collaro, Connoisseur, Garrard. Valves, Accessories, Componenta. F.M. Tuners by Jason, Rogers, TSL, Leak, Quad, etc.

"T.R." AT YOUR SERVICE!

T.R. cater for enthusiasts of every degree of experience. All the leading names in quality equipment are to be seen and heard in our demonstration room; large stocks of valves and components are carried down to the last detail. Whatever your needs, we think you will find just that little extra personal service at T.R. to inspire confidence and assure satisfaction. If you cannot call, may we send you our 56-page catalogue, I/3 post free. We apologise for delay in bringing it out, but hope you will find the information within it that much more up-to-date. Ready now.

GL50/4

GL 55





4 SPEED TRANSCRIPTION UNITS

WITH VARIABLE SPEED ADJUSTMENT.

MAIN FEATURES

- Speed continuously variable from 29 r.p.m. to 86 r.p.m. Pre-set adjustable "click-in" positions for 78, 45, 331 and 16 r.p.m. Playing old celebrity discs requiring speeds above 78 r.p.m. Tuning record pitch to a musical instrument. Correcting for mains frequency variations.
- Accurately balanced heavy precision made turntable eliminates Wow and Flutter.
- Unique VERTICAL EDGE-DRIVE PULLEY principle eliminates Rumble.
- Less than 1% change in speed or up to 13% change in Line Voltage.
- Large resilient 4-pole constant velocity
- Model G.L.50/4 and G.L.56 fitted with weight adjustable precision Pick-up-Arm with plug-in shell, incorporating the Super Goldring Variable Reluctance Cartridge No. 500.

TYPE GL50/4 Low loading velocity operated

Automatic Stop

TYPE GL55. Without Pick-up. FITTED WITH BAND LOCATION DEVICE

P.T. £4.18.4 TYPE GL56. Complete with Pick-up. FITTED WITH BAND LOCATION DEVICE Price £ Price £16.16.0

P.T. £6.11.0

DIAMOND STYLUS EXTRA

Write for technical reports to-

THE GOLDRING MANUFACTURING CO. (GT. BRITAIN) LTD

486/488, HIGH ROAD, LEYTONSTONE, LONDON, E.II

LEYtonstone 8343-4-5

PAN were furnit

Dec

1 where 10021

select



Price £15.15.0

Price £12.12.0

£3.15.0 P.T. £1.9.3

P.T. £6.2.10

for 1 design

PAMPHONIC AB-FI EQUIPMENT

TO SUIT YOUR FURNITURE

PAMPHONIC were the first and only company at the last Radio Show to feature Absolute Fidelity equipment fitted neatly into furniture.

All wires, amplifier, gramophone turntable and radio equipment were housed without any alteration whatever in standard G. Plan furniture.

The neat way in which this can be done is shown in the illustration, where Pamphonic latest push-button pre-amplifier and amplifier 1002/1002B are fitted into a G. Plan Librenza.

Absolute Fidelity equipment for fitting in furniture can be selected from the following models:

- Amplifier 1002 with pre-amplifier 1002A control uni High Fidelity, 25-watts output. 28 gns., and pre-amplifier 12 gns.
- Push-button pre-amplifier 1002B to incorporate with type 1002. 24 gns.
- 3. Amplifier 1003. Output 10 watts. 27 gns.
- 4. F.M. Radio Tuner. 12 gns. plus £4.17.0 P.T.

Pamphonic loudspeakers are created for the discriminating ear and are designed to achieve perfect tonal balance.

.10

Victor Senior—15 watts, 55 gns. Victor Junior—10 watts, 35 gns.



TWO OTHER UNITS

paid.
The Pandora table model price £44.0.10 tax paid.



Pamphonic

for sound - NATURALLY

Full technical leaflets sent on request.
If you are in any difficulty with your local dealer, contact our head office. Just fill in this coupon and post to the address below:

Name.....

Address....

G1256

PAMPHONIC REPRODUCERS LTD . 17 Stratton Street, London, W.1 . Phone: GROsvenor 1926



HARTLEY-TURNER SOUND EQUIPMENT

LOUDSPEAKER ENCLOSURES

Now available in either assembled or in kit form to reduce freight charges for export orders, the Hartley Turner "Boffle" is the answer to the need for economy in space and cost without sacrifice in quality.

Designed specifically for the Types 215 and 315 Hartley Loudspeakers, but equally suitable for any other high quality 10-in. or 12-in. Loudspeakers, these enclosures utilise a special acoustic filter which enables the performance of an infinite baffle to be obtained from a unit only 18-in. cube.

Prices

In kit form-

Type 1.K. for 10-in. dia. Loudspeakers—

£8.10.0

Type 2.K. for 12-in. dia. Loudspeakers-

£8.10.0

Assembled—

Type 3A for 10-in. dia. Loudspeakers—

£9.0

Type 4A for 12-in. dia. Loudspeakers— £9.0.0

H. A. HARTLEY CO. LTD.

66 Woodhill, Woolwich, London, S.E.18

Telephone: WOOlwich 2200 (Ext. CB.32)



The NEW
SPECTONE
TAPE RECORDER

The living truth in sound

Price with Microphone 72 GUINEAS

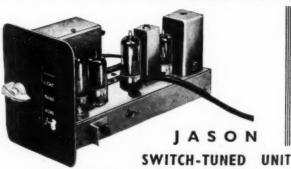
- DAILY DEMONSTRATIONS OF THIS REMARK-ABLE NEW RECORDER (9-5.30, SAT. 9-1)
- FULLY DESCRIPTIVE LITERATURE ON REQUEST
- FITTED WITH THE NEW COLLARO 3 SPEED DECK
- RESPONSE AT 15" P S 30 C/S 16 KC/S
- RESPONSE AT 71" P S 30 C,S 12 KC/S
- SIZE 18}" x 16" x 111". WEIGHT 50 LB.

ATTRACTIVE EASY TERMS SANDS HUNTER & CO. LTD.

37 BEDFORD STREET, STRAND, W.C.2. Telephone: Temple Bar 8858

3 mins. from Trafalgar Square.

F.M. FOR THE CONNOISSEUR



A valuable advance in F.M. technique

The stability inherent in all Jason F.M. Tuners coupled with the use of Automatic Frequency Control makes possible this newest model in which the desired programme is received by turning the 3-position rotary pointer knob to the name of the appropriate station—Home, Third or Light. Installing is quite easy, after which no further adjustment is necessary. This is a four-valve unit, hand-built to highest precision standards and designed to assure the best possible quality. Powered from amplifier or Jason power pack which is obtainable separately. May we send details and name and address of your nearest stockist?

JASON SWITCHTUNED UNIT, £19.16.2 Inc. P.T.

ASON MOTOR & ELECTRONIC CO.

328 CRICKLEWOOD LANE, LONDON, N.W.2 Telephone—SPEedwell 7050

TRI

To L

Man

you I fe

am

fir

p

AN

BUSIS 4

one

S

K-

3

D.

re.

U R

NIT

upled

makes

pro-

rotary

after

dards

wered

inable

dress

. P.T.

CO.

I.W.2

cion-

HIGH FIDELITY REPRODUCERS

BUILT ROUND ROGERS. QUAD AND LEAK AMPLIFIERS

(AS ILLUSTRATED)

EXAMPLE:

RD JUNIOR AMPLIFIER 2010 TRANSCRIPTION UNIT WHARFEDALE 10" GOLDEN CSB

£78

or 6 monthly payments of £13.10.0

WITH LEAK TL 10 £2.7.0 EXTRA WITH QUAD II £16.0.0 EXTRA WITH JASON FM £17.6.0 EXTRA

Cabinets sold separately

Details of other complete outfits on request

C. HARRIDGE

8 MOOR STREET, CAMBRIDGE CIRCUS LONDON, W.I

HOURS OF BUSINESS:

MONDAY TUESDAY WEDNESDAY

10 a.m. to 5.30 p.m.

FRIDAY I0 a.m. to 7 p.m., SATURDAY I0 a.m. to 5 p.m., THURSDAY Closed all day

TEL: GERRARD 7108

TRIBUTE... to the NORTH'S SOUND REPRODUCTION SPECIALISTS ARDwick

15 NORFOLK AVENUE, HEATON CHAPEL, STOCKPORT.

To Lancaster Hi-Fidelity Co., Manchester.

I am so pleased with the equipment which Dear Mr. Higham, you have supplied and wired-up for me, that I feel I must express my satisfaction.

As you know, I asked your advice, and I am most happy that I accepted it fully.

I have no hesitation in recommending your firm as able and willing to tender first-rate technical and practical advice, which you are prepared to back up with service and courtesy. . . .

I wish you well !

Yours very sincerely,

GEORGE C. MOORE.

We thank the writer for his valued tribute, and we also thank all those kind people whose recommendations DOUBLED the number of "LHF" customers during 1956. . . .

A MERRY XMAS TO YOU ALL

If YOU are considering the purchase of new equipment and wish to have the guidance of an expert—then please come and see us (or write)

We stock ALL MAKES of LOUDSPEAKERS and tweeters. AMPLIFIERS and Tone Controls. F.M. TUNERS and Radiogram Chassis. TURNTABLES and Pickups. CABINETS and accessories. FERROGRAPH TAPE RECORDERS.

Dignified Credit Sale and Hire Purchase facilities.

It is advisable to make an appointment for demonstrations. The above letter was entirely unsolicited and the original may be seen in our showroom.

CO., 144 OXFORD RD.

BUSIS 41 OR 42 TO "ROXY" (NEAR THE UNIVERSITY) ALSO NORTH, EAST BRANCH: 105 YORK RD., WEST HARTLEPOOL

MANCHESTER



5762

ACQUISTICAL ACOS ARMSTRONG BURNE JONES CONNOISSEUR COLLARO CHAPMAN DECCA DUODE DYNATRON DULCI E-A-R ELON GARRARD GOLDRING GOODSELL GOODMANS H.M.V. IASON LENCO L.H.F. PYE R.C.A. ROGERS SOUND SALES

STENTORIAN

WHARFEDALE

TRUVOX

SPECIALISED LOUDSPEAKER ENCLOSURES

... introducing an amazing new dual unit loudspeaker system for less than £25. The enclosure, the BK-LPR 103, incorporates the new Wharfedale Acoustic Filter.* Price, including HF level Control and filter condenser, £12.8.6.

- Reasonable price. Modest dimensions : 26" w. \times 29% h. \times 11" d. at base.
- Real high quality repr
- All the advantages of deal spe

It is impossible to give full details of this magnificent enclosure here... call and hear it demonstrated at our showrooms on a wide range of ampli-fiers, including the new Goodsell PRESIDENT and MA5/UL/C. Trade enquiries invited.

Wharfedale Brouse 10/CSB A new 10 in. unit of remarkable specification and performance at









Demonstrations at our showrooms Daily 10.30 a.m.—5.30 p.m. Saturdays 10.30 a.m.—12.30 p.m.



* Used with the op: of Mr. G. A Briggs.

B. K. PARTNERS LTD.

Wharfedale Super 3
One of the best HF units available. £6.19.11.

229 REGENT STREET, LONDON, W.I (Entrance Hanover St.) Phone: REGent 7363



Special features:

- Our exclusive bi-slope tone control
- Three speeds 15" 71" and 33"
- 10" elliptical loudspeaker
- 4) watts with negative feedback
- Push-button track change-over

SOUND BUY THIS JC.20

With a performance which will command the admiration of the critical connoisseur. The following highfidelity specialists in the London area will be pleased to arrange demonstrations :-

Classic Electrical Co. Ltd. ADDiscombe 6061 **GERrard 7108** H. C. Harridge RODney 4988 Holley's Radio SOUthall 3828 Musicraft **GULliver 1131 Quality Mart** Rimington Van Wyck Ltd. GERrard 1171

Please write for fully descriptive leaflet to:

ELON TAPE DEVELOPMENT CO. LIMITED

377 Milkwood Road, Herne Hill, S.E.24 BRIxton 3417



JANUARY, 1955

APRIL, 1955

JUNE, 1988

JANUARY, 1956

FEBRUARY, 1956

MARCH, 1956

APRIL, 1956

JULY, 1956

" High-Fidelity " U.S.A.

... £5.0.0 P.T. £1.19.0

... 68.10.0 P.T. 63.6.4

COMPLETE IN PICK UP ARM

GOLDRING VARIABLE RELUCTANCE CARTRIDGE No. 500

Type 900 (2 Sapphires) £2.10.0 P.T. 19/6 Type 500/S.D. (I Sapphire, Standard I Diss 44.0.0. P.T. 42.6.10 Super 500/MSD. 47.1.0. P.T. 42.15.0

Write for Technical Reports and reprints to:

GOLDRING Manufacturing Company (Great Britain) LTD.: 485 & 488 HIGH RD. LEYTONSTONE, LONDON, Ell Tel LETTONSTONE 8343 4-5

The friendly

CADET

SO EASY TO TAKE AND ENJOY ANYWHERE

THE VOLMAR CADET is a complete electric 3-speed gramophone (A.C. mains) with built-in Volmar amplifier, loudspeaker, tone and volume controls. B.S.R. quality jewelled pick-up and motor all in a neat Rexine covered case (maroon and grey) size 12" x 10" x 6". Think of all the occasions where the Volmar Cadet offers the best possible answer to your requirements-in price, portability and performance. At parties, for private listening, for younger people, the Volmar Cadet is the ideal instrument. Its volume and tone are outstandingly pleasing, and like all Volmar gramophones, the Cadet is guaranteed for twelve months.

FROM LEADING STOCKISTS EVERYWHERE



ORD, MIDDLESEX Phone: 1413

A VOLMAR ELECTRIC GRAMOPHONE COMPLETE FOR

3 gns

armstrong

£12.10.0

PABO-I Tape Pre-Am

and Erase Unit.

SONIXGRAM

REGD.

A COMPLETE DOMESTIC HIGH FIDELITY SYSTEM

Truvox TR7U MKIII Tape Unit

Armstrong FM 56 Tuner

● Permeability Tuning ● Freedom from Drift ● Magic Eye Tuning ● 3-position H.T. Supply Socket ●

Collaro 2010 Transcription Gramophone Unit

Armstrong AM44 Tuner

Variable Selectivity ● 4 wavebands ● Magic Eye Tuning ● Infinite Impedance Detector ● Cathode follower Output, £19.17.0

> Armstrong AIO Amplifier and Control Unit

● 10-12 watts ultralinear ● 0.1% total harmonic at 8 watts ● Within 1 db 15-30,000 c.p.s. ● 4 Input positions ● Equaliser ● Filter ● Separate Bass and Treble controls,



Price (COMPLETE) £200

Armstrong Labyrinth Loudspeaker Enclosure

Revolutionary new design offering hi-fi reproduction from a cabinet small enough to blend into any home. Good mans AUDIOM 60 (Bass Cone). Plessey Aluminium Voice Coil Treble Unit with fully matched Cross-over Network. Complete £10

All units are available separately and in various combinations in the Sonixgram.

ARMSTRONG WIRELESS & TELEVISION CO. LTD.

WARLTERS ROAD, HOLLOWAY, LONDON, N.7. Tel.: NORTH 3214/3

SUPRAPHON IMPORTANT ANNOUNCEMENT

A new Trade Agreement has been recently concluded between this Country and Czechoslovakia.

It is hoped that further supplies of SUPRAPHON records will be available in the near future.

All orders and inquiries should be addressed to—

S. A. ARNOLD, A.C.I.S.
58 Hilltop Road, WHYTELEAFE,
Surrey, England.

A limited quantity of Smetana's "Bartered Bride" on LPV 91-93 will be reserved against the first firm orders, accompanied by £5.18.10\footnote{d}.



ET TU, BRUTE?

"Brutus was possessed of great Courage and High Fidelity"

Trust Smith Minor to think up something like that.

I bet old Brutus would have a pleasant surprise if he could walk round Imhofs and hear Hi-Fi in action.

Come to that so would a lot of people!

Write out just once tonight:

"I want a copy of Imhofs new Hi-Fi Catalogue."

IMHOFS

Alfred Imhof Limited

Here

and f

All other demonstra

14 SOHO

THE

Write f

63 35 8

ECD EM

rinth

duction

small to any

Cone). Voice

with ss-over

4 3214/3

Self-Service Browserie at CHRISTOPHER DEANE

HIGH FIDELITY LISTENING FACILITIES

9.15 AM. TO 8 P.M.

33 45 AND 78 R.P.M. RECORDS

EXPORT ENQUIRIES INVITED 198 KENSINGTON CHURCH STREET · LONDON · W8 · Telephone: BAYswater 8212

WEBB'S

offer good reproduction to suit all purses

Here is a nice combination

Rogers "Minor Mk. III" Amplifier £14. 0. 0

Collaro "4/564" Gram. Unit ... 9. 7. 0

W.B. " HF816" Speaker and Cabinet 12. 7. 0

£35. 14. 0

and for near perfection

Avantic Amplifier £55. 0. 0 Garrard "301" Motor 26. 8. 3

Leak Pick-up 13. 16. 5

Tannoy "GRF" Reproducer 116. 10. 0

£211. 14. 8

All other leading makes on demonstration and in stock

WEBB'S RADIO

14 SOHO STREET, LONDON, W.I. Telephone: GERrard 2089 Hours 9.00 to 5.30 (7.00 p.m. Thursdays) and 9.00 to 1.00 Saturdays

"AURIOL" PICK-UP CONTROL (Protected by Patent Applications)



AURIOL PRODUCTS

Gramophone Section

43 SEPHERDS LANE, GUILDFORD, SURREY

★ A new device for use with all man-ually operated pick-up arms, includ-ing arms with minimum under clearance.

By providing pneumatically cushioned lowering and positive vertical lifting it eliminates the danger of damaging the record with the stylus.

It provides a ready means of accurately positioning the stylus at any preselected position on all records.

Price 63/- each



·HIGH FIDELITY

- **Pickups**
- Tape Recorders
- Playing Desks
- **Control Units**
- Amplifiers
- F.M. Units
- Speakers
- Cabinets

The Management and Staff wish all their customers, and readers of "The Gramophone" a Happy Christmas and a Peaceful and Prosperous New Year.

★ Many instruments made by us over 25 years ago are still in use.

Write for details or visit us:

Weekdays: 9 a.m. to 6 p.m. Thursdays 9 a.m. Saturdays 9.30 a.m. to 2.30 p.m. to 9 p.m.

EXPERT GRAMOPHONES LTD.

INGERTHORPE, GREAT NORTH ROAD, LONDON, N.2

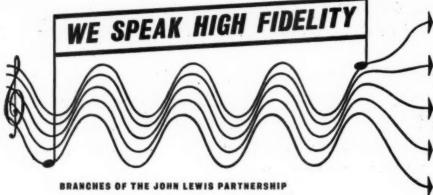
Phone: MOU 6875



The simplest, safest way to clean your records (L.P.s or 78s). Removes dust and dirt; deposits a protective antistatic film; lubricates every groove; reduces surface noise and stylus wear. The Meltrope Discleaner is contained in a polythene dust-proof cover and a protective wallet. From your record dealer 3/-.



lines)



JOHN LEWIS AND COMPANY LIMITED, OXFORD STREET, LONDON, W.I. MAYFAIR 7711 and here PETER JONES, SLOANE SQUARE, LONDON, S.W.1. SLOANE 3434 and here BAINBRIDGE & CO. LIMITED, MARKET STREET, NEWCASTLE UPON TYPE. NEWCASTLE 25000 and here TREWIN BROTHERS, QUEEN'S ROAD, WATFORD. WATFORD 7281 and here TYRRELL AND GREEN LIMITED, SOUTHAMPTON. SOUTHAMPTON 27711

. . . here

THESE ARE five shops of the John Lewis Partnership. Which is the nearest to you? Go to any, and you will find a special HIGH FIDELITY section partitioned off in its Radio and Television Department. They will show you there what High Fidelity is, and what it can mean in your home. They will show you amplifiers, gramophone units, loud speakers. Daily Demonstrations of record reproduction. Daily VHF programmes. Meanwhile, why not write to one of those shops for that most informative, non-technical booklet, HIGH FIDELITY AND YOU? Free.



Complete and post to the Radio Department of the shop nearest your home.

ADDRESS

G.13

27

Britain's biggest selection of Bookcases

For two decades PHOENIX has been the name in bookcases. Designed and built in our own works by men who understand the bookman's problems, and delivered to you. straight from the bench (saving you money), Phoenix bookcases are as good as they look. Here are variety, versa-

tility and lifetime strength. Over a dozen models to choose from, including the famous UNIX range, with wide choice

of timber and finish.

Compon for a free, fully illustrated catalogue showing the whole wide range.

Or call at our showroom.



PHOENIX

is the name!

Proprietors: Phoenix House Ltd. The RMB Cabinet

POST NOW!

To The Phoenix Bookcase Gallery (Dept. H2). 36a St. Martin's Lane, London, W.C.2. Without obligation please send me your illus-trated Bookease Catalogue.

ADDRESS.....

True Hi-Fidelity

LISTEN! VORTEXION

Tape Recording Equipment in use with the latest WHARFEDALE & GOODMAN'S HI-FI Speakers

SPECIAL DEMONSTRATIONS

on 1st and 3rd Saturdays of each month BY INVITATION ONLY

Times: 11 a.m.-12.15 p.m. • 2.30-3.30 p.m. • 3.45-4.45 p.m. NO SALES FACILITIES ON THESE DAYS

Write or phone for invitation to London's Leading Agents:

GRIFFITHS HANSEN (RECORDINGS) LTD. 32/3, COSFIELD ST., LANCHAM ST., W.1

Phones : MUSeum 0642 2771.

GRIFHANO WESDO - LONDON

PHO DISKI 7"-2/4d. :

RD,

ON TYNE

G.13

ent

kers

W.1

DON

Calling "HI-FI" Seekers!

Our New Demonstration Room is now Open

Giving you instantaneous comparisons of all the Latest "HI-FI" Equipment. Come and listen in comfort to:

AMPLIFIERS - - by Leak, Acoustical Quad, R.C.A., Rogers, Sound Sales.

LOUDSPEAKERS - - by Goodmans (all systems), Wharfedale (all systems), Sound Sales, Tannoy, W.B. Stentorian, with or without cabinets.

F.M. TUNERS - - - by Jason (all models), T.S.L., Rogers, Quad, R.C.A., Sound Sales, Dynatron, and Armstrong.

TRANSCRIPTION UNITS and Pickups by Garrard, Connoisseur, Lenco, Collaro, Goldring, Leak, B.J.

by Ferrograph (all models), Grundig (all models), Vortexion. TAPE DECKS by Wearite, Collaro and Truvox.

We can give immediate delivery of HEALS Chairside Control Cabinet for Acoustical Quad II apparatus, Record Housing and W.B. cabinets.

For those who prefer a single piece record reproducer we are agents for Dynatron Hi-Fidelity Radiograms.

Delivery of the above items are from stock at the time of going to press.

We can undertake the fitting of equipment into client's own furniture and cabinet construction to individual requirements.

Large stocks of all makes of factory fresh L.P. records for personal callers or mail order.

We can offer you the amenities of a London showroom coupled with a really personal interest in your requirements.

The RECORD Shop

(LLOYD & KEYWORTH, LTD)

27 DOWNING STREET, FARNHAM, SURREY. Tel.: Farnham 5534

* DISKINS *

TAPE RECORDERS

CABINETS



PHOTOGRAPH BY COURTESY OF "PACKAGING," LONDON

DISKINS—LP Protectors in packets of 12 7*-2/4d.: 10*-3/9d.: 12*-5/- Also "Outers," and Recording Tape Protectors Details on request

(Plus 6d. postage in UK on orders under £1)

SWAINS PAPERCRAFT LTD. BUCKHURST HILL, ESSEX Phone (London) BUC 6605



introduce

NEW

FREQUENCY RECORDS

E.M.I. STUDIOS LTD. announce the release of new frequency records with recording characteristics to British Standard 1928: 1955,

33‡ r.p.m. MICROGROOVE. Constant frequency bands 18,000 to 30 c.p.s. Cat. No. RLPS 4. Price £1. 8s. £d. + 12s. 10d. Purchase Tax.

78 r.p.m. STANDARD GROOVE. Constant frequency bands 18,000 to 30 c.p.s. Cat. No. JGS 81. Price 10s. 6d. + 4s. 9d. Purchase Tax.

(In order to obtain accurate performance figures for pickups this record is supplied in shellac or L.P. material.)

Postage and packing:-

3s. od. on 1 to 4 records. 3s. 6d. on 5 to 9 records.

Obtainable only from:

E.M.I. STUDIOS LTD.

(Special Recordings Copt.)

3 ABBEY ROAD, LONDON, N.W.S



ONLY WITH

FLOWED LAYER SAPPHIRE

PERFECT SHAPE. PERFECT POLISH. CORRECTLY ORIENTATED.

FRICTION FREE.

NO EMBEDDED DIAMOND GRIT TO TEAR YOUR VALUABLE RECORDS. SEND STYLUS BAR OR CARTRIDGE ANY TYPE. FITTING FREE.

DO IT YOURSELF

ensure the highest performance.

8 SAPPHIRE POINTS WITH PRECISION PRESS TOOL FOR REMOVING AND INSERTING NEEDLE. SUITABLE FOR ALL FLAT STYLUS BARS. Full Instructions and Service.

SHORTLY:-THE MOST ADVANCED PICK-UP ARM IN THE WORLD. BUILT LIKE A WATCH. ALL MOVING PARTS SUSPENDED IN HIGH PRECISION SAPPHIRE and OSMIUM-IRIDIUM Bearings. LOWEST INERTIA. MICRO-BALANCE. ONE-HOLE Pat. App. For. FIXING.

METER JEWEL MANUFACTURING CO. CLA 937. 32 THE GREEN, CLACTON, ESSEX

"The Cumberland Record Service"

We specialise in the Postal Supply of LP Records which are

- (1) EXAMINED FOR FAULTS BY AN EXPERT
 - (2) SENT ANYWHERE IN THE U.K. POST AND PACKING FREE
 - (3) GUARANTEED UNPLAYED
 - (4) SUPPLIED COMPLETE WITH A " POLIBAG " GENUINE DISC COVER FREE OF CHARGE

In addition to the above advantages our service is the ideal means of giving records as presents. On receipt of an Order we can dispatch a record to any address you require in the U.K. without any extra cost or trouble to yourself. A receipt and confirmation that the record has been dispatched will then be sent to you. To avoid delay it is advisable when ordering to give an alternative record. We supply all labels-except H.M.V. Please send Cash with Order.

Obtain YOUR records from

"THE CUMBERLAND RECORD SERVICE"

23 Cumberland Road, Barnes, London, S.W.13 THE POSTAL SERVICE FOR THE CONNOISSEUR

Develope better on tape. replacem seek im greater of crystal ar advantag

"Lustret including compactr remarkal THE LU

LUST

P

T

al

he

pt

m

10 pt

99

Don't Buy an Amplifier Until You have Heard



20 GNS. COMPLETE

From your Dealer or full details from:

VERDIK SALES LTD.

8 Rupert Court, Wardour Street, W.I

'Phone: Gerrard 8266



with the collaboration of one of Britain's foremost transformer designers Verdik have produced the finest instrument in its class measuring only 83" x 43" x 5". CONSIDERABLY SMALLER THAN THE SIZE OF THIS PAGE.

SPECIFICATION :

PRE-AMPLIFIER INPUTS

Tape Pickup 78 Pickup LP Microphor

CONTROLS
Input Selector
Bass Boost and Cut
Treble Boost and Cut

MAIN AMPLIFIERS

Rated Power Output—10 watts.
Input Voltage—40 MV for 10 watts.
Harmonic Distortion—for 10 watts at 400 c/s, .1% approx.
Frequency Response—within 1 db, 20 c/s to 20 kc/s.
Output Impedances—4 ohms, 8 ohms, 15 ohms.
Spare Supplies for Tuner Unit 30 m/a at 300v. 2a at 6.3v.

KE THE MOST OF YOUR TAPE-RECORDER

WITH THIS REMARKABLE DYNAMIC

MICROPHONE

Recommended by experts and technicians everywhere

Developed by Lustraphone to enable better "live" recordings to be taken on tape. The "Lustrette" is the perfect replacement microphone for all who seek improved quality together with greater dependability and it will replace crystal and condenser types to very great advantage for very modest outlay. The "Lustrette" embodies excellent features, including modern appearance, great compactness, robust construction and remarkable sensitivity over a very wide range. Its price brings better recording within feach of all.

THE LUSTRAPHONE

)) guaranteed microphone

· Suitable for tape recorders of

For use as a desk or hand-held

Plastic ivory-coloured case, 2\frac{1}{2}^2 high. With 9' cable.
 British-made by LUSTRAPHONE LTD., Britain's foremost microphone manufacturers.

Full descriptive leaflet on request from :

LUSTRAPHONE LTD.,

ST. GEOR'E'S WORKS, REGENTS PARK ROAD LONDON, N.W.I. PRImrose 8844

all types.

Hands off the pick-up!



Gently and accurately the MICROLIFT lowers the stylus MICROLIFT lowers the stylus on to the record at any point you choose—and just as gently lifts it clear. A simple operation but one which normal fingers so often fail to accomplish, with dire results to record life, stylus life and quality reproduction. Fit a MICROLIFT to protect your favourite L.P. records... for less than the cost of replacing just one of them!

- Positive positioning at any point on the record
- Nothing to overlap the turntable and hinder record changing. Never in contact with the pick-up while playing
- Easy to fit and adjust to any pick-up height

Plus 8/10 Pur. Tax

Available from all good hi-fidelity dealers

THERMIONIC PRODUCTS LIMITED, HYTHE, SOUTHAMPTON . Hythe 3265/7



COMPARE the BEST in HI-FI

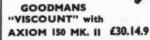
IN OUR







TANNOY **Dual Concentric in** "CANTERBURY" Cabinet £57.15.0





SOUND SALES DUAL SUSPENSION PHASE INVERTER CABINET £18.10.0

25 HIGH HOLBORN, LONDON, W.C.I Tel.: HOLborn 6231-2

HI-FI AMPLIFIERS BY **ACOUSTICAL · ARMSTRONG** LEAK . ROGERS . R.C.A. SOUND SALES, etc. etc. ALL COMPONENTS FOR **OSRAM 912 PLUS & MULLARD** 5/10 AMPLIFIERS, also MULLARD 200mW. TRANSISTOR AMPLIFIER

IN STOCK

Any one of these can be supplied without cabinets *

THE MIDLANDS HI-FI SPECIALISTS

for HIGH-FIDELITY EQUIPMENT by IL IE A IK

LEAK TL/10 AMPLIFIER & "POINT-ONE" PRE-AMPLIFIER . . . 27 gns. COMPLETE

LEAK pioneered and developed high fidelity amplifiers which astonished the world of audio engineers by their accuracy. They are now the acknowledged leaders in their field. In the Midlands, JEWKES too have kept pace with all Hi-Fi developments, and are continually enhancing their position of pre-eminence. Only at JEWKES can Midland Hi-Fi enthusiasts hear all LEAK products demonstrated on the unique "Choice-by-

Comparison" system. By means of JEWKES specially designed Electronic Mixer Panel, the performance of any combination of pick-up, motor, amplifier and speaker can now be compared critically to ensure the selection of equipment best suited to individual requirements.

Any advice or assistance you need can readily be obtained trova Mr. Hardie, our fully qualified High-Fidelity Expert.

JEWKES & Co. Ltd., 28-31 & 293 BROAD ST., BIRMINGHAM, I

Telephone: MIDland 4829 & 4320

December

LOL WHAI Super 3

Super 8 Bronze Super I WI5CS

3 Speak

W.B. 5 HFI012 HF812 HFB16 TIO Tw

GOOD Axiom Axiom :

> TANN 12" Dua 15" Dua

ferrogr Ferrogr Grundig

PRICE WITH MIC.

3 WIG

HOUR

er, 1956

ONG C.A.

tc.

OR

ER

LARD

LOUDSPEAKERS

WHARFEDALE

Super 3	***	***	£6.19.11
Super 8 CS/A	L		£7. 6.11
Bronze 10" C	SB	***	£5.11. 3
Super 12 CS/		***	£17.10. (
WI5CS	***		£17.10. (
3 Speaker Sys	tem		£37.10. (

W.B. STENTORIAN

HFI012	***	***	£4.19. 9
HF812	***		£4. 3. 6
HF816	***	***	£6.17. 0
HF1012 HF812 HF816 T10 Tweeter	***	***	64. 4. 6

GOODMANS

Axiom 150 Mk. II		£10.15	. 9
Axiom 22 Mk. II	***	£15. 9.	. 0

12"	Dual	Concentric	***	LLY. S.	0	
15"	Dual	Concentric Concentric	***	£35.12.	0	T.

TO HELP YOU CHOOSE

- **INSTANTANEOUS COMPARISON**
- COMPREHENSIVE STOCKS
- EXPERT ADVICE

Await you at East Anglia's Finest High Fidelity Centre

You will receive the same courteous attention be your budget large

THINERS

F.FT.			EMS	
Jason	***		£16.12.	8
Pamphonic	***	***	£18.10.	0
Chapman FM	181 Mk	. 11	£22. I.	0
Quad FM	***	***	£30. 7.	0
Dynatron		***	£31.15.	6
Leak	412	***	£35.10.	0
Chapman S5	AM/FI	۹	£34. 2.	6
T.S.L. with P	ower	Pack	£19.19.	0

TRANSCRIPTION UNITS

4						
,	Garrard 301	***	***	£26.	8.	3
)	Connoisseur	Varia	ble			
	Speed	***	***	£28.	11.	0
١	Lenco GL56	***	***	£23.	7.	0
1	Collaro 20		with			
١	Studio PX	***	***	£19.	10.	0

AMPLIFIERS

1				
	Rogers Minor Mk. III	£14.	0.	•
	Rogers Junior	£26.	0.	0
	Leak TL/10 Point One	£28.	7.	0
	Leak TL/I2 Mk. II	£45.	3.	0
	Pamphonic 1003	£28.	7.	0
	Pamphonic 1002	£42.	0.	0
	RCA Orthophonic	£48.	0.	0
	Quad Mk. II	642.	0.	0
	Tannoy Type E Pre-amp.	£16.	0.	0

		_			
Ferro	graph 2AN graph 66 		***		76 gns.
Ferrog	graph 66	***	***	***	88 gns.
Simon			***	***	75 gns.
Grund	ig TK8 3D		***	***	72 gns

G. P. REECE

I & 2 PEAS HILL, CAMBRIDGE Tel.: 59349

RECORDERS

... £63. 0. 0

Tannoy Autograph and

Control Unit

Grundig	TK5	***	***	***	52 gns.
Philips 8	106	***	***	***	62 gns.
Philips 8	107	***	***	***	39 gns.
Elpico	***	***	***	***	54 gns.

The NEW SPECTONE TAPE RECORDER



IS NOW **AVAILABLE** FOR DAILY DEMONSTRATION

> Fitted with the new Collaro 3 Speed Deck, and employing the latest techniques this fine machine sets a new high standard in tape recorders

FREQUENCY RESPONSE

15" p.s. - x3dB 30 c/s - 16 Kc/s (to CCIR) 71" p.s. - x3dB 30 c/s - 12 Kc/s (to CCIR) 31" p.s. - x3dB 40 c/s - 5 Kc/s

FULLY DESCRIPTIVE LITERATURE ON REQUEST ATTRACTIVE EASY TERMS

A. ADAMS & CO. LTD.

33 WIGMORE STREET, LONDON, W.I

I minute from H.M.V. Showrooms, Oxford Street

HOURS 9-5.30. THURS. 9-7 p.m. SAT. 9-1 p.m. Thomas Heinitz invites you to

LISTEN AT LEISURE

in London's most attractive "High-Fidelity" Showroom

At 100 Queensway, in a setting designed to reproduce the conditions found in the normal home, you can settle down in comfort and listen to a wide selection of the finest gramophone equipment made by British specialist craftsmen. Names such as Leak, Lowther, QUAD, Rogers, Wharfedale, Goodmans, Garrard or Collaro require no introduction to readers of The Gramophone; our own experience in this field, acquired during more than ten years' ceaseless spadework in the cause of "High-Fidelity", enables us to offer you authoritative and invaluable guidance in the selection of equipment which will provide the greatest and most lasting pleasure, whatever the

provide the greatest and most lasting pleasure, whatever the amount you are prepared to spend. Individual demonstrations take place each Monday, Tuesday and Wednesday, 9.30 to 5.30, and on Friday, 9.30 to 7 (closed all day Thursday). On Saturday, too, we are open from 9.30 to 5.30, but from 10 to 12 and from 2 to 4 Thomas Heinitz presents "LIVE RECORD REVIEW", a weekly feature which allows music lovers to hear the very latest LP issues on the finest possible equipment. Copies of the records performed can be purchased at the conclusion of each session. Advance information concerning "LIVE RECORD REVIEW" programmes and full details of our unique "Personal High-Fidelity Service" are available on application.

Thomas Heinitz MUSIC IN THE HOME BAYswater 2077 100 QUEENSWAY LONDON W2 GRAM UNITS

GRAM UNITS
Collare RC54
B\$S 4-speed changer
Collare RC456
Garrard 120H 4-speed changer
Garrard 30
Garrard 30
Garrard 30
Collare 2010 less pick-up
Do, with pick-up
Do, with pick-up
Model F50-8
B\$R HF100

A MINI TELEBR



We are demonstrating the WHARFEDALE NEW 3 SPEAKER SYSTEM MODEL SFB/3 AT £37 10 0 COMPLETE

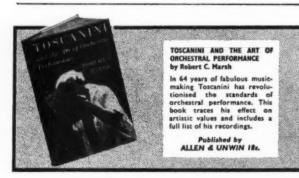
Quad II Leak TL Rogers J	ampl	plifier a	nd pre	-amp		1 7	
EAR Mul EAR Mul Pramier	lard 6	/10 mp 5/16 umson a	o	***	£11 £11 £11	19	
Pramier (built Pramier	Will t) Mulla vith : 4 wat built I valv	liamsor and 6/li separati t amp.	0 amp e pre kit	kit amp	£12	19	00000
TAPE R Vortexion Ferrogra Premier	on iph	RDERS	***	***	£84 £86 £40		
DECKS speed 2 speed 2 speed 3 speed Trac	nscrip	itor	029	***	£18 £24 £35 £20	3	0000
R CABINE In 12" Corner taker Cabinet date Bronze I L OFFER AC3/554	Cabi	binet	***	000	£12 £12 £14	0	000
ACJ/354 Dulci H4T High Stabili	***	NERS Idel	***	***	£20 £17		0 0 0
equipment is							

Goodmans	Audior	n 50	0.00	€4	17	- 4
Wharfedale	8CS	***	***	£7	2	-
Wharfedale	AL	999		£7	- 6	11
Super 10		000	444	€8	0	11
Siper CSB	440	000	***	68	17	7
Bronze 10 C		444		65	11	- 1
WI2		***	000	69	15	i
Goodman (Avion		000	410	15	-
Goodman (***	415		i
Goodman A				64	10	1
Goodman A			***	69	2	- 2
W/B1012			000	44	10	1
	***	444	000	2.7	17	1
W/B912	***	0.00	000	5.4	-	-
W/B812	000	***		6.4	.3	
W/B816	***	***		2.6	18	
GEC Metal (£9	5	
TSL Lorenz			***	£14	19	4
Lorenz Treb	le Spea	ker LP	H65	61	19	- 4
Goodmans 1	Frebax		***	65	9	- 3

PICK-UPS Connoisseur pick-u	p with	2			
heads			613	- 1	3
Decca pick-up with	2 heads		€6	15	7
Leak pick-up, I head			£12	-	5
Collaro transcription		***	45	7	- 5
Goldring 500 cartrid			(3	9	- 5
BI Arm			63	2	11
Acos GP20, I head	***		43	12	0

PREMIER RADIO CO. (Dept. 207 EDGWARE ROAD, LONDON,

Phone Ambassador 4033 and Paddington 3271/2 Open until 6 p.m. SAT. Closed I p.m. THURS



IDEAL CHRISTMAS PRESENT RECORDING ENTHUSIAST

RECORDING TAPE SPLICER

Here's a professional-type splicer that makes the editing of tape easy, quick and accurate. You can use all your odd scraps of tape by joining them together, saving considerably the cost of new tape. There is no 'blurp', no click, no noise to give away a joint. Who could want or give - a better Christmas present at such a reasonable price? 18/6 each.

Multicore Solders Ltd., Multicore Works, Hemol Hempstand, Herts. (Baxmoor 1866)

NORTH LONDON'S HI-FI CENTRE

EVERYTHING IN STOCK FOR THE CONNOISSEUR

AYERS CONSOLE AND PORT-ABLE MODELS. E.A.R., McMICHAEL, FIDELITY. 12 Models in Stock.

TAPE RECORDERS
ELIZABETHAN, SIMON,
FERROGRAPH,
WYNDSOR, GRUNDIG,
VORTEXION.
8 Models in Stock.

AMPLIFIERS LEAK, QUAD, ROGERS, E.A.R.

SPEAKERS W.B. GOODMANS, WHARFEDALE Including 3 Speaker System.

GRAM UNITS GARRARD, B.S.R., CONNOISSEUR, COLLARO. All Models.

EASY TERMS EVERYTHING

RADIOGRAM CHASSIS

ARMSTRONG, McCARTHY. 5-7-8-10 Valve Models.

SPEAKE

Goodma GEC Spe Wharfed SPECIA Collaro

AM/FM FMTSL

The above

£9 19 £8 15 £13 17 £12 12 £15 10 £26 8 £14 18 £19 10 £21 16 £6 19

CABINETS

W.B. SPEAKER EQUIPMENT CABINETS. Also made to specification.

F.M. UNITS JASON, ARMSTRONG, QUAD, ROGERS.

NOTE OUR ADDRESS-2 DOORS FROM GAUMONT CINEMA.

C. C. GOODWIN Ltd. 7 THE BROADWAY BOWES PARK WOOD GREEN, N.22 BOWES PARK 0077-8

TAPE RECORDER MOTORS

Single phase sultable for tape recorders, radiograms, workshops, etc.

Reversible 200-230v. 5in. oz. torque, 1,400 r.p.m. Capacitor start.



Weight 41b. Length overall 5in. spindle both ends. ‡in x ‡in. in. x in. Price inc. P. & P. and capacitor

55/-Brand new.

DEPENDABLE RADIO SUPPLIES 12A TOTTENHAM STREET, LONDON, W.I

Telephone: LANgham 7391/2

Decen

AU MA BRA

Garrard Garrard heads Colland

Garrard BSR 4-sp SING Special (complete & 10 0 p Ditto, 4

TRAN Garrard 3 2010, etc. RECORE makes in playing Ta P.U. STY standard,

A.

Each reincludin

334 H

'The C

120 (G) G

er, 1956

R

JRS

SENT

IAST

CER

ngor 3886)

RS

ength pindle

x lin.

ce inc. acitor

IES

W.I



AUTO CHANGERS MANUFACTURERS' SURPLUS





Garrard RC.110), as il	lustrat	ed	£7.19.6
heads or GCZ	crys	las		£13.19.6
Collaro RC.54		202		€8.19.6
Garrard RC.80,	AC/E			£17.19.6 £9.15.0
BSR 4-speed	040	000	000	29.15.0

SINGLE RECORD PLAYERS

Special Offer. Collaro 3/554 3-speed, complete with Studio O p.u. and cartridge. 66 10 0 post free. Ditto, 4/456, 4-speed £9 7 0

TRANSCRIPTION MOTORS

arrard 301 Connoisseur, Lenco, Collaro

RECORDING TAPE. All leading makes including the new thin long-playing Tape. Also Spools.

P.U. STYLI. All types, long playing and standard, diamond and sapphire.



A REALLY FIRST CLASS F.M. TUNER

FOR HOME CONSTRUCTION ON A PRINTED CIRCUIT

Note these star features:-

- ★ High Sensitivity. ★ All Brand New T.C.C. Condensers. Aerial Coil and R.F. Coupling Coil Printed on circuit.
- ★ 5 Valves & 2 Germanium Diodes
- By the use of a printed circuit the I.F. and R.F. amplifiers are extremely stable at maximum gain and results are consistent on all tuners.

Valva line-up:—
R.F. Amplifier, Z719 or EF80,
Mixer and Osc., B719 or ECC85.
1st I.F. amp.,W719 or EF85.
2nd I.F. amp.,W719 or EF85.
2 Germanium Diodes GEX.34,
Driver Limiter, Z719 or EF80.

CAN BE BUILT FOR 8 GNS Approx. Full instructions, data, and illustrations, 2/6 post free. All parts available separately.

Nearest Station : Goodge Street

LASKY'S (HARROW RD.) LTD.

42 TOTTENHAM COURT ROAD, W.I

370 HARROW ROAD, PADDINGTON, W.9

Opposite Paddington Hospital
Open all day Saturday. Early closing Thursday.
ALL MAIL ORDERS TO HARROW ROAD, PLEASE

HI-FI AMPLIFIERS

Leak, Quad, Rogers, Tannoy, Mullard 510, Osram 912, Unitelex Unison, R.C.A., etc.

HI-FI SPEAKERS

Goodmans, Axiom and Audiom, Wharfedale, W/B Stentorian, GEC metal cone, etc. Very large selection at all prices.



The famous BRENELL TAPE RECORDER

complete as illustrated, including lid ... 48 gns. BRENELL Deck, Mk. II 18 gns-

BRENELL Amplifier, Suitable carrying case €4.18.0

Demonstrations. Full details post free on request.

Truvox Tap Collaro Ta	e Dec	k	£23.2.6
scriptor		***	€20.0.0

Send 3d. stamp for our new list.

CONTINENTAL AM/FM RADIOGRAM CHASSIS

5 valve plus metal rect. Gram. socket and switch, piano key wavechange, tone control, independent AM/FM tuning. Valve line-up: £16.19.6 ECC85, ECH81, EF89, EABC80, EL81. A.C. mains 100-250v. Carr. 10s. 6d,

THE NEW WHARFEDALE 3 SPEAKER SYSTEM SFB/3 COME AND HEAR IT!

Consists of Speakers W12CS, Bronze 10CSB, Super 3HF and special crossover unit, in handsome Cabinet 24 x 31 x 12°, Freq, range 30 cs. to 20,000 cs. Omni-directional, £37.10.0

CARRYING CASES

Large stocks at lowest prices. We can supply Carrying Cases suitable for any type of Tape Deck, Single record Player or Auto Changer, with or without amplifier, including RC80, the new Collaro Type Transcription, etc.

F.M. TUNERS

Dulci, T.S.L., Rogers, Leak, Jason, Quad, etc.

A. T. FURLONG & SONS

40-42 DEPTFORD BRIDGE, S.E.8 (TID 1189)

Visit our new branch at

la Bromley High Street, BROMLEY, Kent

H.M.V., DECCA, VOX., NIXA, etc.

L.P. RECORDS POST FREE

Each record packed guaranteed in perfect condition. All makes supplied, including Decca, Nixa, Brunswick, Capitol, Oriole, Vox, H.M.V., Columbia, Parlophone, etc.

L. & H. CLOAKE

334 HIGH ROAD, STREATHAM, S.W.16 Phone: STR 7304 SOUTH LONDON'S LARGEST RECORD DEALERS

JOHN McCORMACK

AT LAST! The COMPLETE DISCOGRAPHY & Career History. By L. F. X. McDermott Roe.

EVERY recording with ACTUAL date. Chronological and Alphabetical Lists.

Fully informative. Accurate-Definitive.

MUSeum 2605

THE STANDARD REFERENCE WORK.

Private recordings; Recorded Talks quoted verbatim. FORTY UNIQUE PHOTOGRAPHS. Hitherto unpublished.

To ensure absolute accuracy-recording companies' archives were

NEW YORK: Sheehan, 144 West 109 St., New York 25. \$3.25. DUBLIN: Moiselle, Gramophone Stores, Johnsons Court.

21/-, post 1/-. Jackson, Publisher, 50 Charing Cross Rd., W.C.2. 21/-, post 1/-. Write for descriptive leaflets to London.



CABINETS AND EQUIPMENT

We can supply any Cabinet to your own speci i cation

This elegant Cabinet is the latest in our This elegant Capiter is the littest in our range designed in the continental style. Solidly constructed and finished in selected minogary veneers. Availa 1 dark, midium. light, high gloss or contemporary finish. Polished £29-15-0.

We can also supply and fit this or any cabinet with the latest Hi-Fi amplifiers, tuners, transcription units, record changers, speakers, etc.

Send for comprehensive illustrated catalogue of cabinets, chassis, autochangers, speakers, etc., all available on easy H.P. terms.

"The Continental" £24-15-0

LEWIS RADIO COMPANY

120 (G) Green Lanes, Palmers Green, London, N.13. Tel.: BOWes Park 1155/6

A Hi-Fi reproducer for twelve-quineas

This new table-model is designed to very high technical and aesthetic standards, providing a smooth response from 35 to 10,000 cycles. Power handling is of the order of 6 watts.

Screw-in legs are an optional extra. For free illustrated brochure write to the London office of

RGA SOUND SERVICES LTD. 6 Conway Gardens, Enfield, Middlesex

INDEX TO ADVERTISERS

	PAGE	PAGE
Acoustical Manufacturing Co. Ltd 3	Furlong, A. T., & Sons 79	Nixa Record Ltd. 32.36 Northern Radio Services 8
Adam & Co 77		Northern Radio Services
Argo Records	Garrard Engineering	
Armstrong Wireless & Television Co. Ltd 70	George Allen & Unwin 78	Pamphonic Reproducers
Arnold	Goldring Mfg. Co. (Gt. Britain) Ltd., The 64, 69	Parlophone Co. Ltd., The 9
	Goodmans Industries Ltd	Philco Ltd 62
Assimil. E.M.I30	Goodsell Ltd Text 284	Philips Electrical Ltd 15, 37, 38, 39, 40, 48, 87
Auriol Products 71	Goodwin Ltd	Phoenix Group Ltd 72
	Gramophone Co. Ltd., The	Polyfoto Ltd 44
Beam-Echo Ltd	Front Cover, Supplement, Back Cover	Power Judd & Co
Bensted's Lid 80	Gramophone Exchange. The	Premier Radio
	Gramophone Shop	Pye Ltd.
Berrys Ltd 76	Grampian Reproducers Ltd	* 30 mm
Birmingham Sound Reproducers 8	Griffith Hansen Ltd	
B. K. Partners Ltd 68	Grimth Hansen Ltd.	Quality Mart 6, Text 28
Boyd Limited 3	Grundig (G.B.) Ltd 42	
British Perrograph Recorder Ltd 50, 51		Rare Records 19
British Ferrograph Recorder Ltu 30, 31	Harridge, H. C 67	R.C.A. Photophone Ltd
	Hartley, H. A., Co. Ltd	R.G.A. Sound Services
Champion Electric Corporation 45	Heinitz, T 77	Record Specialities Text as
Ohimes Music Shop Text 284	Heliodor Record Co. Ltd 21, 44	Recce & Co
City Sale & Exchange Ltd Cover ii	Holman Text 284	Rimington Van Wyck Ltd.
Clarovox	***************************************	Rimington van wyck Ltd
Classic Electrical Co. Ltd. 12	Surb-d Alford TAG 60 50 Gauss A	Rogers Development Co
	Imhof, Alfred, Ltd 20, 70, Cover i	
Cloake, L. & H 79	International Collectors' Agency Ltd 80	Sands Hunter & Co
Collectors' Corner		Selecta Gramophones (Meltrope) Ltd
Columbia Gramophone Co. Ltd 19. Supplement	Jackson's 79	Sound Sales Ltd
Cooke's Lt1 Text 284	Jason Motors Ltd 66	Specto Ltd 55
Cumberland Record Service	Jewkes & Oo. Ltd	Stamford, A. L 49. Text 284
Cumserland Record Service	John Lewis Partnership	Stave & Co
	John Lionnet & Co	Stylus Replacement Services Text 284
Davies & Co 80	Course Stronger on Co	Sugden, A. R., & Co. (Engineers) Ltd 14
Deane, Christopher (Records) Ltd 71	Keith Prowse & Co. Ltd	Swains Papercraft Ltd
Decca Record Co. Ltd., The 1, 52	Keltin Provide & Co. Ltd	swams subdivises were
Delyse Recording Co 9		Tannov Products Ltd.
Dependable Radio Service	Larg & Co	Tele-Radio Ltd
Drawda Hall Bookshop, The	Laskys Radio 79	Thermionic Products Ltd. 75
	Leak, H. J., & Co. Ltd 60	The Record Shop (Parnham)
Duode Sound Reproducers Text 282	Lewis Radio 79	The Record Shop (Farnham)
Dust Bug (C. E. Watts) Cover ii	L.H.F. Acoustical Equipment Co 67	Trix Electrical Co. Ltd., The
	Long-Playing Record Library 14	
E. A. P. (Tape Recorders) Ltd 48	Lustraphone Ltd 75	Verdik Sales Ltd %
Eddystone Radio		Vogue Records49
Electric Audio Reproducers Ltd	Metal Jewel Manufacturing Co	Volmar Ltd 0
	Methuen & Co. Ltd 57	Vortexion Ltd 2
Elon Tape Recorder 68	Miller Ltd 80	Vox Productions (G.B.) Ltd
Elwin, Henry Ltd 16	Minnesota Mining Manufacturing Co. Ltd 41	
E.M.G. Handmade Gramophope Ltd	Modern Electric Ltd	Webbs Radio 71
E.M.I. Recording Equipment	M.S.S. Recorders 11	West End Reproducers Cover it
E.M.I. (Studio) Ltd		Wharfedale Wireless Works Ltd.
Expert Gramophone Ltd	Multicore Solders	Whiteley Electrical Co. Ltd
Expert Gramophone Ltd	musiciant outplies	winterey Electricat Co. Life

LOUDSPEAKER CABINETS

GOODMANS W.B. G.E.C. KELLY JENSEN STANDARD BASS REFLEX CABINETS. AMPLIFIER CONSOLE CABINETS.
LOUDSPEAKERS. ARMSTRONG CHASSIS.
CABINETS TO ORDER

Open till 5.30 Saturday Demonstrations Without Appointment. A. DAVIES & CO. (Cabinet Makers), Cabinet Dept., 3 Parkhill Place, Off Parkhill Road, London, N.W.3.

SHOP FOR SLIGHTLY USED RECORDS

Catalogue Issued Regularly

THE DRAWDA HALL BOOKSHOP

33 HIGH STREET, OXFORD

THE COLLECTORS'

INTERNATIONAL COLLECTORS' AGENCY, LTD. 20 Newport Court, W.C.2. Phone: GER 8589

COLLECTIONS PURCHASED FOR CASH IF IN FINE CONDITION. FOR THE PERSONAL SHOPPER

Thousands of current and out-of-print gramophone records at bargain prices. Everything from swing to symphonies in fibred condition only.

We specialise in Personality records, Film, Cabaret, Musical Comedy and Music Hall stars.

> NO POSTAL BUSINESS-callers only. Open daily 11-6 p.m. Closed all day THURSDAY.



6 SIDNEY STREET, CAMBRIDGE

Established 1856

HAVE YOU ANY DIFFICULTY

in obtaining your LP Records? WE CAN DISPACH, WITHIN 24 HOURS, 45 or 33\(\frac{1}{2}\) R.P.M RECORDS POSTAGE FREE IN GUARANTEED CONDITION

BENSTED'S LTD. 209 UXBRIDGE ROAD EALING, W.13

Telephone: Ealing 0379

ORDER FORM

THE GRAMOPHONE,

49 EBRINGTON ROAD, KENTON, MIDDLESEX.

I enclose my subscription for £1 (or 22s. including Index) for one year, post free. (Subscription to U.S.A. and Canada \$3.50)

beginning with number. Date 195... (BLOCK CAPITALS) Mr., Mrs., Miss

Copies of "The Gramophone" are obtainable from Newsagents and Railway Bookstalls throughout the country.

QUERY OOUPON.—This coupon must be cut out and attached to any inquiry, together with stamped addressed envelope, if a personal reply is desired relating to maker editorial. It does not refer to

Printed by Gibbs & Bamforth Ltd., St. Albans, and Published by the Proprietors General Gramophone Publications Ltd., 49 Ebrington Boad, Kenton, Middless-Telephone: Wordsworth 2010. MADE IN ENGLAND

P TD.

INE

ds at fibred usical

ndex) (3,50)

195..

ngents

oprietors. Middlessx.

December

GAAC WULEE W

9

P A co

F

CITY SALE & EXCHANGE LTD

THE HIGH FIDELITY
SPECIALISTS

OFFER THE FOLLOWING FROM STOCK

GARRARD RC/75 3-SPEED CHANGER LOWTHER FM TUNER UNIT WITH	
WITH TURN-OVER ACOS HEAD IN TUNE CHECK AND AFC £2	2 10s.
PORTABLE CARRYING CASE £12 10s. R.D. 3-STATION PRE-SET RADIO TUNER £6	
PAM T/V CONVERTOR AS NEW £7 ARMSTRONG SUPER AM/FM RADIO-	
DECCA 3-WAVE BAND TUNER UNIT GRAM AUTO CHANGE. WHARFE-	_
WITH MAGIC EYE IN HANDSOME DALE SPEAKER AS NEW £7	5
TABLE CABINET £12 PLESSEY 15" WITH 5" TWEETER.	
ARMSTRONG RF/103. 10-VALVE RADIO CHASSIS £9 PERFECT CONDITION BEAUTIFUL SPEAKER £2	2 10s.
	7s. 6d.
DUAL CONE SPEAKER £10 10s. W.B. 3000 SEPARATOR £1	
ACOUSTICAL QUAD MARK I PRE-AMP £7 10s. R.D. SENIOR RADIO TUNER UNIT 3	
WEBBS TYPE E SEPARATOR £1 10s. WAVES VARIABLE SELECTIVITY	
MAGIC EYE COMPLETE IN CABINET £1	2
LEAK STEEP CUT FILTER £2 10s. R.D. JUNIOR AMPLIFIER ALSO IN	
WHARFEDALE W/10 CS SPEAKER £8 CABINET WITH PRE-AMPLIFIER £1	5

WE GIVE GENEROUS
ALLOWANCES

Write and state details of equipment, price paid and date of purchase.

Our mail service is second to none and all stock goods sent by return

PART EXCHANGE is our speciality.

EASY TERMS

93-94 FLEET STREET, LONDON, E.C.4

Phone: FLEet Street 9391-2

PROVED THE FINEST METHOD FOR CLEANING RECORDS ALREADY OVER 20,000 ENTHUSIASTIC USERS

All Static and Dust completely removed from Your Records as they are played

THE GRAMOPHONE RECORD

Instantly Fitted.

Suitable for all

Types of Record.

Quality Improved. Surface Noise and Wear Reduced.

PRICE REDUCED 17/6 (Plus 7/- purchase tax)

From Your Dealer, or

CECIL E. WATTS
Consultant and Engineer

(Sound Recording and Reproduction)

Darby House, Sunbury-on-Thames, Middlesex

Hi-Fi EQUIPMENT

We supply and/or fit, from £2 10s 0d, any Hi-Fi Equipment of your choice, in the new Record Housing Hi-Fi FURNITURE. Work carried out by experts. Why not call and discuss

RECORD PLAYERS

£12 12s. 6d. - - 57 GNS. A/C D/C always in stock

RECORD STORAGE SPECIALISTS

We have all the best cabinets on show, from the Record Housing Junior Unit at £3 4s 6d to the magnificent HMV at £18 5s 6d.

WEST END REPRODUCERS

38a Tottenham Court Rd., London, W.1. MUSeum 7461
REED MUSIC CENTRES

AU-32 Rye Lane, London, S.E.15. NEW Cross 3782 29 Dartmouth Road, Forest Hill, London, S.E.23. FORest Hill 8023

GLENN 11LLER

THIS CHRISTMA

"His fantastic popularity has never really waned, despite his untimely death in 1944, and his records are still best sellers all over the world."

"THE MOONLIGHT SERENADER" Journal of

EXCLUSIVE!



G!enn Miller and the Army Air Force Band

featuring Mel Powell (piano); Ray McKinley (drums); Peanuts Hucko (clarinet); The Crew CHIEFS (vocalists) and other fine soloists.

CLP1077-81

5 wonderful LP's in a specially designed Presentation Box. Inclusive price £8.9.9\d. tax paid. (Records cannot be purchased separately)

Other H.M.V. Long Play Records of Miller!

GLENN MILLER CONCERTS Volume 1 DLP1012; Volume 2 DLP1013 Volume 3 DLP1021; Volume 4 DLP1081

"MILLER MAGIC"

"TIME FOR MELODY" DLP1049

"SUNRISE SERENADE" DLP1062

TH., GLENN MILLER LIMITED EDITION,

Volumes 1 & 2. Each volume contains five L.P. records, which cannot be purchased separately.

... a moving anthology of some of the finest dance music ever heard, from "sweet" to swing, with many hit songs of the war years. More than that, it includes not just the ordinary type of studio recordings; over half the collection consists of excerpts from the now almost legendary "Moonlight Serenade" broadcasts which, three times a week for nearly three years, thrilled a continent."

"The Moonlight Screnader".

. . . and music from his films "ORCHESTRA WIVES" DLP1059 "SUN VALLEY SERENADE" DLPI 104 Both recorded from the original sound-track of the 20th Century-Fox films.

Numbers featured in Universal-International's
"THE GLENN MILLER STORY"





A THE STATE OF THE SECOND

"HIS MASTER'S VOICE"